

EBONY



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NEGRO WOMAN JUDGE

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AUGUST 1947 25c

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★ Glamorous Una Mae Carlisle, famous entertainer, uses Snow White's "Magic Three" preparations to keep her hair smartly, beautifully dressed.



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Snow White Bleaching Cream. What an amazing difference in just 3 days when you use this wonderful new bleaching cream as directed. Your skin looks lighter, fairer, fresher! Its more radiant loveliness is so alluring!

FREE! Sandra Powell's "Guide to Correct Make-Up" at your cosmetic counter, or write Snow White Products Co., Lynchburg, Va.

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Imagine! HOT WATER FROM YOUR COLD WATER FAUCET

Now - WITH THIS NEW, REVOLUTIONARY
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Clip this ad and mail it today. Pay postman \$2.98 plus postage or send cash with order and we'll pay postage... Order TODAY! SUPPLY LIMITED.

AMERICAN MERCHANDISING CO. Inc., 12 Adams Ave., Montgomery 4, Ala. Dept. Z-10

HERE'S REAL "BIG SHOT" FLASH!

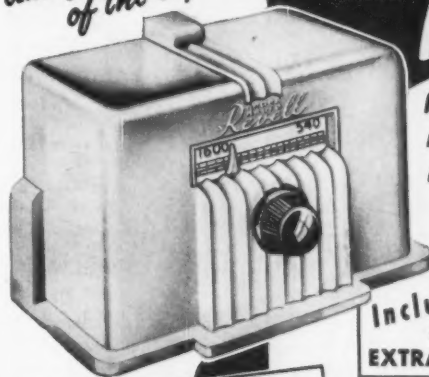
Men's *Genuine* **STERLING SILVER**
Personalized INITIAL RING
Only **\$3.98**
With TWO SPARKLING SIMULATED DIAMONDS
"THE NEW YORKER"

Now you can have a massive Sterling Silver ring with YOUR OWN GOLD PLATED INITIAL and two gleaming simulated DIAMONDS at our amazingly low price! Actually compares in appearance with rings selling from \$75 to \$50 higher. Now you can appear to be as prosperous as many bankers and big city playboys who wear similar rings selling for hundreds of dollars. Why pay a fantastic sum? Order your own "personalized" initial ring now. Makes an ideal gift, too!
SEND NO MONEY! Just send name, address and ring size. (String or strip of paper will do.) Then pay postman only \$3.98 plus 20% fed. tax and few cents postage. Or send \$4.78 and we pay postage. **ACT NOW!** Return in 10 days for refund if you don't agree it's the best ring buy you have ever seen.
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You Risk Nothing! Merely clip this ad and mail it today. Then pay postman only \$7.98 plus postage on delivery. Or if you prefer, send cash and we'll pay postage. We guarantee perfect reception if used as directed. Since you've nothing to lose... why hesitate. **ORDER TODAY!** Remember, you can order with confidence from



The Magic of Radio in the Palm of your hand

Yes, it's here at last... Radio's mighty postwar midgelet! Look at its streamlined cabinet of lovely, lustrous plastic... so tiny you can hold it in the palm of your hand. Listen to its rich fidelity... so powerful you can tune in stations 50 miles away. You'll agree that RADARADIO at only \$7.98 is a postwar dream come true. Yes, unbelievable as it may sound, we will send you RADARADIO complete with a personal earphone and headpiece for only \$7.98. However, our present supply is limited and we can guarantee IMMEDIATE DELIVERY only if you **ACT NOW!**

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THE JOE LOUIS GOLF TOURNAMENT

THE NATIONAL DENTAL CONVENTION



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STAR LIGHT STAR BRIGHT LIGHT AND RADIANT!

THE WHISPER OF THE STARS is like a breath of heaven—so beautiful to behold and wrapped in loveliness... wonderful to behold... clear like bright stars. Your best love—your own skin beauty caressed by the clinging softness—the petal-lightness of Madam C. J. Walker's Superfine Face powder will join in making days of romance for you. For your skin will radiate sparkle... brightness... luscious smoothness in its own naturally highlighted skin tones when you have used "the one" shade of Superfine. Its six magically blended color shades glorify any skin tone. Buy a box of Superfine today from your favorite drug or toilet goods counter.



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ROSE FLESH • BROWN • BRUNETTE • EGYPTIAN BROWN • GYPSY TAN • PEACH GLOW

Superfine
FACE POWDER
FOR SPARKLING BEAUTY

LETTERS TO THE EDITOR

RACE MIXING

Frankly, I'm just fed up on the expressions and opinions of a great many who have written to you about how to run your business. I refer mainly to the criticism on your layout of race mixing—that great Big Grizzly Fellow called "Interracial Marriage."

The world's most beautiful people come from mixed ancestry. Look at Lena Horne, Katharine Dunham, Nina McKinney, Josephine Baker, the late Florence Mills and tens of thousands of others throughout the U.S., France, Central and South America.

Race mixing has always been and will always be. It will kill Jim Crow. It will knock out prejudice.

WILLIAM C. KENNEDY.

Los Angeles, California.

EBONY is the most extraordinary magazine I have read. I think if more Negroes would read this fine book, they would learn to stay in their race and stop mixing the races.

MARY R. ROZIER.

Lumberton, North Carolina.

Sometimes I wonder what is going to happen to the Negro race. All the letters that are supposed to be healthy criticism for EBONY are nothing but a coverup and a chance for the darker Negroes to jump on their light brown-skin brothers and sisters.

Why don't they know that regardless how light a colored American is as long as he has a strain of Negro blood in him, he is a Negro; that as long as they laugh at their light skinned brothers and sisters, they are helping Bilbo; that they are partly the cause of prejudice and hate and that no colored man much less white can get along with them?

MRS. LORRAINE BURDEN.

Saginaw, Michigan.

FINE BROWN FRAME

The Evelyn Sanders article, I personally think, was one of the most enticing that has ever appeared in EBONY or any magazine. Such articles will diminish the high percentage of inferiority complexes that exist within our race.

BRUCE DANIELS, JR.

Philadelphia, Pennsylvania.

The May issue of EBONY is disgusting and revolting! So it's no liquor ads, eh? I for one would rather look at a raw whiskey ad than the expose of Miss Fine Brown Frame's buttocks!

Why copy all the vices of the white man? Or has virtue become extinct for the Negro also!

DAPHNE A. GRIGSBY.

Moline, Illinois.

Your very recent issue of EBONY displaying pictures of Miss Fine Brown Frame is to be commended. The only thing I can't quite get is why she had to be so far in the back. If she had been more of the Caucasian type, she undoubtedly would have been on the front cover. Is it a fact that we as a people will never acquire the moral courage to appreciate our own?

MRS. CLEORA H. DELAINE.

Washington, D. C.

I must tell you that I think the pictures of Miss Fine Brown Frame in your May issue are a disgrace to the

magazine. She could have had on a pair of shorts.

MRS. PAULINA THOMAS.

Detroit, Michigan.

EBONY, May 1947, is an excellent one and I wish to extend my congratulations.

I especially liked the photos of lovely Evelyn Sanders. The poses of Miss Fine Brown Frame are wonderful examples of the flower of Negro womanhood. Yes, the gorgeous shape of Miss Sanders is really a work of art and your photos of her are indeed beautiful pictures of a luscious young lady. Thank you and may we see more pictures of her again some time! Hubba! Hubba!

STANLEY MCCOY.

Pontiac, Michigan.

Just when I was about to write you ordering subscriptions for myself and a friend and to commend certain of your policies, I glanced through your May issue and saw the most disgraceful display of bad taste any magazine could ever be capable of printing!

I refer to the article on the contest in which Miss Fine Brown Frame was chosen and the disgusting rear-view pictures of the winner. It was unfortunate that the girl placed so little value on her body as to allow it to be displayed in such a manner and photographed from angles which were calculated to appeal to those craving sexual excitement. But it was indeed shameful that you sank so low as to print these pictures in EBONY—a magazine of which many of us had hoped we could be proud. Art for art's sake is understandable, but there was no art in these poses—just cheap sensualism!

MRS. T. E. CLARK.

New York, New York.

In your May issue of EBONY you introduced us to Miss Fine Brown Frame via the contest held in New York.

The judges have a unique eye for real beauty. I think she has one of the nicest figures I've ever seen. I am an artist so you see I should know a bit about models.

CYRIL ADAMS.

Montreal, Canada.

I read in the May issue of the dark-skinned lady who won the title of Miss Fine Brown Frame. I congratulate her on winning the contest and the audience for standing by her regardless of the judges wanting to give the prize to a light-skinned girl.

We are always complaining about other races discriminating against us. That story shows us that we will have to stop discriminating against each other before we can really expect other races to stop discriminating against us.

HELEN BROWN.

Olive View, California.

QUADRUPLETS

The article on the Fultz quads in the May issue was one of the most entertaining I have read. Keep up the good work.

EARL LAWSON.

Cleveland, Ohio.

If you ask me (and who's asking), I think the Pet Milk Company is a

mail
coupon
now

City..... State.....

(Continued)

You will, perhaps, understand my desire, as a woman and wife, to call your attention to one misstatement of fact in the article, which I hope you will correct. I refer to the statement of his age as "46." He is, in fact, 42 (I was about to write "only" 42), having been born in 1904. The arduous work he is engaged in will age him rapidly enough,



457 Madison Ave., N. Y. 22

ADVICE TO READERS FOR BAD SKIN

Stop Worrying Now About Pimples, Blackheads And
Other Externally Caused Skin Troubles

JUST FOLLOW SKIN DOCTOR'S SIMPLE DIRECTIONS

By *Betty Memphis*

Have you ever stopped to realize that the leading screen stars whom you admire, as well as the beautiful models who have lovely, soft white skin, were all born just like you with a lovely smooth skin?

The truth is that many girls and women do not give their skin a chance to show off the natural beauty that lies hidden underneath those externally caused pimples, blackheads and irritations. For almost anyone can have the natural, normal complexion which is in itself beauty. All you have to do is follow a few amazingly simple rules.

Many women shut themselves out of the thrills of life—dates, romance, popularity, social and business success—only because sheer neglect has robbed them of the good looks, poise and feminine self-assurance which could so easily be theirs. Yes, everybody looks at your face. The beautiful complexion, which is yours for the asking, is like a permanent card of admission to all the good things of life that every woman craves. And it really can be yours—take my word for it!—no matter how discouraged you may be this very minute about those externally caused skin miseries.

Medical science gives us the truth about a lovely skin. There are small specks of dust and dirt in the air all the time. When these get into the open pores in your skin, they can in time cause the pores to become larger and more susceptible to dirt particles, dust and infection. These open pores begin to form blackheads which become infected and bring you the humiliation of pimples, blackheads or other blemishes. When you neglect your skin by not giving it the necessary care,

you leave yourself wide open to externally caused skin miseries. Yet proper attention with the double Viderm treatment may mean the difference between enjoying the confidence a fine



A screen star's face is her fortune. That's why she makes it her business to protect her complexion against pimples, blackheads and blemishes. Your face is no different. Give it the double treatment

it needs and watch those skin blemishes go away.

skin gives you or the embarrassment of an ugly, unbeautiful skin that makes you want to hide your face.

The double Viderm treatment is a formula prescribed by a skin doctor with amazing success, and costs you only a few cents daily. This treatment consists of two jars. One contains Viderm Skin Cleanser, a jelly-like formula which penetrates and acts as an anti-septic upon your pores. After you use this special Viderm Skin Cleanser, you simply apply the Viderm Fortified Medicated Skin Cream. You rub this in, leaving an almost invisible protective covering for the surface of your skin.

This double treatment has worked wonders for so many cases of external skin troubles that it may help you, too—in fact, your money will be refunded if it doesn't. Use it for only ten days. You have everything to gain



and nothing to lose. It is a guaranteed treatment. Enjoy it. Your dream of a clear, smooth complexion may come true in ten days or less.

Use your double Viderm treatment every day until your skin is smoother and clearer. Then use it only once a week to remove stale make-up and dirt specks that infect your pores, as well as to aid in healing external irritations. Remember that when you help prevent blackheads, you also help to prevent externally caused skin miseries and pimples.

Incidentally, while your two jars and the doctor's directions are on their way to you, be sure to wash your face as often as necessary. First use warm water, then cleanse with water as cold as you can stand it, in order to freshen, stimulate and help close your pores. After you receive everything, read your directions carefully. Then go right to it and let these two fine formulas help your dreams of a beautiful skin come true.

Just mail your name and address to Betty Memphis, care of the New York Skin Laboratory, 206 Division Street, Dept. 170, New York 2, N.Y. By return mail you will receive the doctor's directions, and both jars, packed in a safety-sealed carton. On delivery, pay two dollars plus postage. If you wish, you can save the postage fee by mailing the two dollars with your letter. If you are in any way dissatisfied, your money will be cheerfully refunded. To give you an idea of how fully tested and proven the Viderm double treatment is, it may interest you to know that, up to this month, over two hundred and twelve thousand women have ordered it on my recommendation. If you could only see the thousands of happy, grateful letters that have come to me as a result, you would know the joy this simple treatment can bring. And, think of it!—the treatment must work for you, or it doesn't cost you a cent.



LETTERS

(Continued)

I fear. Moreover, as his wife, I have some concern as to the inferences your readers might draw as to my own age!

RUTH H. BOSCHÉ

Washington, D. C.

SONG WRITERS

Have read with some interest your outline on Negro songwriters. I was interested to know, as you say, the author of the song *Carry Me Back to Old Virginia*.

During my minstrel days I sat on the opposite end to a man whose name was Jim Bland, one of the cleverest comedians I ever knew. He sang and danced this song at every performance and was a screaming hit. His story about that song was: His mother had been a slave and worked hard to get him started in life. He loved his mother and made up his mind to get a little home for his mother up North where she could be happy and take things easy. That he did. She really seemed to be happy and contented. After several years she began to worry, so he asked her one day why she appeared downhearted and dissatisfied. She broke into tears and pleaded with him to take her back to old Virginia, that if he would do this, she would be satisfied and guess she would remain there until she died.

He never got over this, so wrote this song and, believe me, no one could ever sing and dance any song like he did when he sang *Carry Me Back to Old Virginia*.

SHEPARD N. EDMONDS

Columbus, Ohio.

On your story on song publishers, I was shocked not to find one of the greatest jazz musicians in America not mentioned. By this, I mean Clarence Williams who composed *Royal Garden Blues*, *I Can't Dance* and his best known *Baby Won't You Please Come Home*.

WILLIAM S. DAVENPORT, S1/c.
Annapolis, Maryland.

COVERS

I want to take time to refute any of your readers who opposed that beautiful March cover. Why can't we have the body beautiful when we have beautiful bodies to display just as our white brothers do. Until we can forget that old pride and shame that has been instilled in us, we will always have dissenters. I am what is called a Philadelphia Quaker and I know I would not advocate anything that was lurid.

Your March cover is the most glorious thing I have ever seen.

MRS. EVA YOUNG BROWN,
Jamaica, Long Island, New York.

EBONY has been almost a personal undertaking with me ever since I started my subscription with Vol. I, No. 1. Most of the articles I've found entertaining, educational and stimulating. But I'd long been annoyed by the flagrant appeal to the sex-obsessed (about one article carefully planted in each issue, I'd say). It really struck home when I picked up the March issue and saw that this issue, the first my younger brother would receive on a gift subscription I had just entered for him, would just help build up the impression many people have of Negroes as morally inferior.

LILLIAN DOWDELL

Chicago, Illinois.



The Amazing Man of Music!



Louis JORDAN in REET PETITE and GONE



14
SONG HITS

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R. M. SAVINI, Pres.
130 WEST 46th STREET, NEW YORK 19, N. Y.

VOL. II, NO. 10

EBONY

AUGUST, 1947

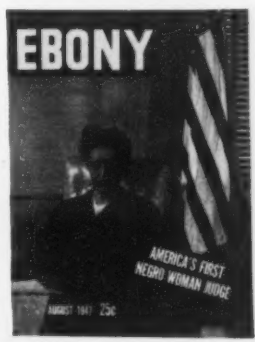
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CONTENTS

ART	
Country Gentleman.....	9
<i>E. Simms Campbell is a model 'man of distinction'</i>	
ENTERTAINMENT	
Canada Lee Back In Ring.....	16
<i>Ex-pug makes comeback in ring and in movies</i>	
WOMEN	
Lady Lawyers.....	18
<i>70 carry on battle for equality in courts</i>	
Fashions By L'Tanya.....	24
<i>Hollywood designer has flair for spectacular</i>	
Lady Bailiff.....	48
<i>Chicagoan holds unique court position</i>	
VETERANS	
GI Loans.....	22
<i>Colored vets prove good business investments</i>	
BUSINESS	
Hotel Gotham.....	28
<i>Detroit's 200-room hostelry is finest in Negro America</i>	
OVERSEAS	
The Negro Who Could Be Cuba's President.....	32
<i>Lazaro Pena is island's most powerful political leader</i>	
RECREATION	
Summer Camps.....	36
<i>YWCA runs 60 interracial camps throughout nation</i>	
DEPARTMENTS	
Letters To The Editor.....	4
Date With A Dish: Rhythm Boys' Favorite Dishes.....	43
Photo-Editorial: The Carrot Or The Club.....	46

COVER

Jane M. Bolin is America's only Negro judge in skirts. She rides the subway each morning to the domestic relations court in New York, has been at it 8 years. Appointed by Mayor Fiorello H. LaGuardia, she still has two more years to go on her term. Judge Bolin is one of the 70-odd Negro women who have been admitted to the bar since Reconstruction days. How they fare in court is revealed in the article on "Lady Lawyers" on page 18. Cover kodachrome was done by Joe Covello, who was with the U. S. Army Signal Corps for three years.



EBONY PICTURES

The following is a page-by-page listing of the sources of the photos in this issue. Where several sources are credited, the listing is from left to right, top to bottom:

9 to 13—GORDON PARKS	20, 21—WAYNE MILLER	36 to 42—STEPHEN DEUTCH
16, 17—ENTERPRISE PRODUCTIONS	22, 23—VETERAN'S ADMINISTRATION	43 to 45—HARRIET ARNOLD
18—JOE COVELLO—BLACK STAR	24 to 27—GILBERT OLMSTEAD	—PIX
19—JOE COVELLO—BLACK STAR, WAYNE MILLER	28 to 31—WAYNE MILLER	47—GORDON PARKS
	32 to 35—THREE LIONS	48 to 50—SOL GERSTEL

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For women who get impatient with belts, pins and pads!

THE ANSWER IS TAMPAX—whether you're impatient because you're busy and active, or careful and fastidious, or just plain vain. . . . When you wear Tampax; the difference is amazing. For this newer method of monthly sanitary protection is based on the principle of internal absorption—and discards belts, pins, external pads or any outside bulk whatsoever!

TAMPAX IS INVISIBLE when it is in place and it does not remind you of its presence. No odor with Tampax, no chafing, no bulges or "edge-lines" to show under skirt or slacks. . . . Tampax is dainty to wear in tub or shower and when summer comes it can be worn in swimming.

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Please send me in plain wrapper a trial package of Tampax. I enclose 10¢ (stamps or silver) to cover cost of mailing. Size is checked below.

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ONE in 10,000

IN SERVICE TO FAMILIES AND COMMUNITIES

Meet TOM DUCKETT of Golden State Mutual who was voted the best life insurance salesman for 1946 among 10,000 agents of Negro companies.

Tom Duckett is typical of the intelligent, earnest and energetic insurance agents who work long hours daily for the economic welfare of our families and communities.

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Let a GOLDEN STATE MUTUAL agent in California, Texas or Illinois show you what life insurance can do for you... IN THE SAFEST WAY!

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(A Mutual Old Line Legal Reserve Company Owned by Policyholders)

If you can Read English YOU CAN LEARN MUSIC AT HOME without a teacher!

• Yes, if you follow our clear, home-study instructions only a half hour each day, you should soon be playing simple melodies. Easy as A-B-C! No tedious scales. You learn to play real tunes by note right from the start! You go from simple melodies to more advanced pieces. And sooner than you ever dared hope you're thrilled to find that you can pick up almost any popular number and play it by note. Study any instrument you like for just a few cents a day.

If interested, send for Free Booklet and Print and Picture Sample. See how easy it is to learn music at home without a teacher this easy short-cut way.

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FREE! Print and Picture Sample

U. S. School of Music, 728 Brunswick Bldg., N.Y. 10, N.Y. Please send me Free Booklet and Print and Picture Sample. I would like to play (Name Instrument).

Instrument Have you Instrument?

Name (Please Print)

Address

8



PLASTIC ICE CUBES

Amazing! Keep beverages COLD the modern way... without dilution. Use "NICE-CUBES" in highballs, cocktails, beer, wine, soft drinks, fruit juices, milk, etc. Tasteless, odorless, shatterproof plastic cubes with water sealed in, freeze solid in ice-tray. No more "ice-tray mess." Easy to remove—LAST FOREVER. A household necessity! The perfect gift!

BOX OF 8, \$2.95

(Assorted Colors or Crystal Clear) ppd U.S.A. MONOGRAMMED "NICE-CUBES" Box of 8 (Crystal Clear Only) \$3.95 (Limit 3 letters per monogram. Only 1 set of monograms per box.)

"NICE-CUBES"
REG. U.S. PAT. OFF.
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BACKSTAGE



EVERY mail bag that comes into EBONY's office has at least one letter with the inevitable: "Here's \$5. Please publish my picture" or "My church wants their picture in your magazine. How much will it cost?" The continuing flood of requests for stories in EBONY prompts this department to explain what makes or breaks an EBONY picture-story. It is not our intention whatsoever to discourage the fine suggestions that we have received from readers regarding possible features but rather to make these ideas even more valuable to our editorial staff.

EBONY is primarily a national picture magazine interested in promoting healthy race relations as well as showing a profit in the bookkeeping department. Story requirements fit into that formula. Basically, stories should be told primarily with pictures, should be national in interest, contribute to a better understanding of the Negro and finally have wide enough reader interest to appeal to EBONY's diverse and extensive circulation.

The other big question that usually pops up in the mail is: "What is EBONY's editorial policy?"

Essentially our policy is based on the principle that what's best for the Negro is what's best for all Americans and vice versa.

We're interested in Negroes as everyday, common workingmen and professionals, as human beings rather than a cause. We believe in crusading and militance in their places but can't see it as a 24-hour chip-on-the-shoulder job that never allows time for enjoying an occasional night club session, a good meal or most important, doing a job to take pride in. Colored Americans are neither winged angels (as some racial do-gooders insist) or problem children (as too many Dixie people still claim). They're just folks, just Americans in pursuit of the same happiness as white John Q. Public. EBONY wants to reflect the Negro's everyday life on Main Street from coast to coast, to present him to both white and Negro readers as an ordinary mortal human being—not a freak or a stereotype, not a debate or a resolution.

Good example of what we mean is farmer Will Johnson of Covington, Georgia (above) who's established quite a name for himself in the back country not only as a dirt farmer but as a weather prophet on a local radio station. Watch for his story in September's issue.

MEN
ADORE
YOUR
BEING



Dainty.

Certainly, being dainty—keeping fresh and sweet is something men adore. And when you use gentle-acting Cuticura Talcum after bath you guard against harmful skin irritations caused by moisture and perspiration,—you avoid ugly odor. The clinging softness of Cuticura Talcum soothes and comforts tender places that easily chafe. The rare costly perfume wedded with borated talc keeps you fresh and sweet all the day long. Used in the nursery, the soothing, comforting coolness of Cuticura Talcum is ideal for baby's tender skin. Sold at all toilet goods counters.

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25¢ LARGE SIZE

Give prompt relief to tired feet—use Cuticura Medicated Soap and Ointment!

RETRACTABLE POINT BALL PEN

WITH NAME IN 23 K GOLD

Only \$1.00 Writes Up To 3 Years Without Refilling Guaranteed To Write As Well As Costliest Pens

Yes! Only \$1.00 brings you this genuine retractable point ball pen—personalized with your name in 23 K gold at NO EXTRA COST! Guaranteed to write and perform as well as pens costing up to \$15.00 and more. Writes dry—no blotter needed. Writes anywhere—in the air or under water—on any surface—paper, glass, etc. Makes 4 to 8 carbon copies. Press and turn and point is out, ready to write—turn cap and pen snaps into barrel safe and protected. Starts writing instant ball point touches surface. This is the personalized retractable point ball pen you've waited for—only \$1.00! Rush your order today.

SEND NO MONEY! Just mail order. PAY 23 K gold. Pay postman only \$1.00 plus low shipping and C.O.D. charges on delivery. Or send it with order and we pay all charges. If not delivered return pen within 10 days and we return your money now.

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225 N. Wabash Ave., Dept. 648, Chicago 1, Ill.
Please send me your FREE catalog describing your training course in professional millinery.

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500 curvaceous "Cuties" are painted every year by E. Simms Campbell. He often meets deadlines by working from 8 a.m. until dawn under blue daylight lamps, living on cigarettes, gags of platter jockey Barry Gray, whiskey and his nerves. Campbell does most of his drawings in grease pencil and transparent water color. After work he relaxes with his family and airedales on the 4½ acres surrounding their out-of-the-way fieldstone house (below) in toplofty Westchester County, N. Y.

COUNTRY GENTLEMAN

ALMOST any cartoon-happy youth in art school would give a few quarts of blood to be E. Simms Campbell, who has fame, a job that looks more like fun than work, and makes \$100 a day. But to earn that, Campbell has to grind out two gags and two illustrations a day, finds it "every bit as hard as ditch-digging."

The best part of his job is that his studio is also his home, a charming eight-room house which he bought in 1938. There he works at a super-charged pace, in the quiet which only a six-family village like Worthington can offer. There too, he relaxes, as much as his pressure-chamber personality permits, in the casual, light-hearted ways of the "country gentlemen" who grace the tweedy ads of Esquire, to which Campbell is a leading contributor.

Back when he was eleven, Elmer Campbell was an easy-going St. Louis lad who had just sold his first art, a *Get Your Turkey Here* sign, to a local grocer. Since then he has turned out thousands of voluptuously female cartoons, very few of them "turkeys," and thus at 41 is one of the country's most successful illustrators. And, although his small-town first name is gone, Campbell still has the charm, wit and graciousness which made New York art editors warm to him when he was just getting started.



Continued on Next Page 9



Hunting is a favorite hobby of the Campbells. They seek upland game in fields near their home, also stalk pheasant and quail. Simms, the family champ, wishes he were expert enough to use a light 410 shotgun on pheasant.



Two alredules and a scotty now live alone in kennel which once housed a large gang of Campbell's dogs. Esquire once called Campbell "one of the best-dressed men we know." He wears light jackets even in winter.



English bikes take the Campbells around Tarrytown and to the topmost hills of nearby estate of John D. Rockefeller. Campbell insists that his cartooned gold-diggers, languid and not-too-bright, do not represent his opinion of womanhood.



Mail comes just once a day in Worthington, a village populated by only six families. On the way to Tarrytown, where they shop and vote, Vivian picks up mail at the bottom of their steep driveway. Station wagon and their coupe are both Buicks.

JOLLY CARTOONIST

TIME WAS when E. Simms Campbell was Harlem's most dapper man-about-Harlem, the sort of benedict for whom slick men's magazines are written. His debonair presence was familiar in jazz-joints like the Hot Cha, Dickey Wells, Gladys' and the Radium Club, where he sketched and wrote up Harlem night-life for blues-hungry white magazines.

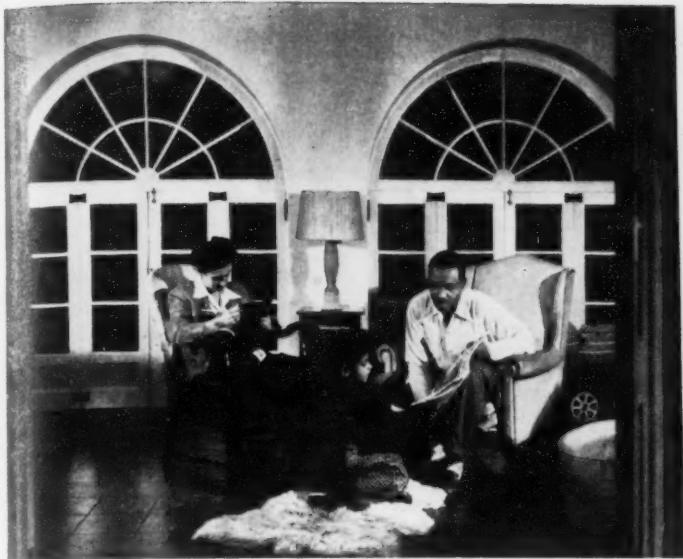
Today Campbell says he is still a festive soul, but his white tie and tails rarely emerge from the mothballs, and he is perfectly content to operate from his home base. He has built kennels and a badminton court on his hillsides, set out colorful swings, slides and see-saws for his daughter Elizabeth and her small-fry friends near the grassy terrace where he and wife Vivian entertain the parents.

Servants' quarters and closets have been knocked down and replaced with a pine studio, which contains much furniture Campbell designed himself. There he has all he needs to be independent of city life—his paints, a well-stacked bookcase, a piano for beating out admittedly bad boogie-woogie, and lots of fields and wooded hills on which to romp with his wife and daughter. When he wants to see his city friends, the mountains come to Mahomet.

Nevertheless, Campbell has trouble preserving his seclusion. Last year so many friends-of-friends had muscled in on his privacy that he and Vivian had to take New Year's Eve, a night when kibitzers were most unlikely, to spend a quiet fireside evening alone. Campbell mimicks people who treat his home as the Westchester outpost of Coney Island: "We were just driving through the Bronx (20 miles from Worthington) and thought we'd drop in. We're friends of Joe Smoe who met you at the Louis fight last year.' They say, 'Hello! Please show Junior the bathroom. Let's all have a drink'—and Blam! the whole day is shot!"

Always welcome at Worthington are friends like poet-professor Sterling Brown—"Honest, Sterling's my heart!"—and young, soft-voiced Jimmy Peck, a wing commander with the Loyalists for two years of the Spanish Civil War. A third close friend is Marian Anderson, who shares Campbell's fondness for country life and long distance phone calls. He describes her to strangers as "a brilliant conversationalist who relaxes completely among friends; a real homey girl." While their respective publics can imagine few greater contrasts than the regal Anderson with the jester Campbell, he sometimes even jollies her into a bit of toe-wrestling with him.

Campbell has reason to value the security and warmth of his home and family more than most men do. He was brought up by grandparents and a beloved aunt, Allie Simms, but it wasn't the same as having a mother and father. His father, once an outstanding athlete at the University of Wisconsin, developed heart trouble after assum-



Quiet evening at home finds Mrs. Campbell knitting while Simms gives daughter Elizabeth Ann, 8, inside dope on *Steve Canyon*, *Mandrake the Magician* and *Pete the Tramp*, comics drawn by family friends well-known to the little girl.

ENJOYS RURAL LIFE

ing an assistant principal's job in St. Louis and died four years after his marriage. Elmer was left with relatives of his 21-year-old mother.

The artist attributes his defiant refusals to take any racial back-talk to the influence of "Daddy" George Simms, his grandfather. A bank messenger and a man of tremendous dignity "who knew more about banking than most bankers," George Simms, whom Elmer called "Daddy," was entrusted with large sums, as well as the keys to bankers' homes when the St. Louis magnates vacationed.

Even in Jim Crow St. Louis, George Simms was too respected by whites to be penalized for his lack of Uncle Tommishness. When pushed to the rear of a streetcar, Campbell remembers that the aging "Daddy" would cheerfully sock the bigot, then grab his grandson's hand and make tracks. Although pledged to secrecy, Elmer's youthful pride was so great that the instant they arrived at home he would stick out his chest and crow, "Gramma, Daddy hit a white man today!"

His only worry for the future is his daughter's happiness. He isn't acting when he talks about Elizabeth Ann. "I dread her anguish. If she asks 'Daddy, is it true? Am I a nigger?' When it happens you're like a broken bottle inside. I can only spare her that by going away to where I can enter a room with Vivian without people staring because she's light; where we can breathe what Arnold Gingrich calls the clean sweet air of freedom. When I was a kid I fell for a girl so light she looked white; in St. Louis people got that lynch-look when we sat together on the streetcar, so her folks broke it up. Next year we're going to Switzerland, and maybe we'll stay. I make \$100 a day but I'd rather make \$10 and have my child free. Free to say 'I love you very much' to any man she loves, and marry him in happiness. It would mean freedom."

Basically a good-natured guy who loves to expound on the merits of Jelly Roll Morton, Artur Rubinstein, good whiskey, Leonardo da Vinci, old friends and the effect of single beds on the growing divorce rate, Campbell nevertheless reaches a point of verbal apoplexy on less-favored subjects, such as Picasso, Vladimir Horowitz, American post office murals, and especially Bilbo, Byrnes and the Byrds of Virginia. But however much he fumes verbally about discrimination, he reserves his drawings on that score for the Negro press. His cartoons for the 125 papers carrying Hearst's King Features, for Esquire and other white publications continue presenting rosy-fleshed maidens saying mildly salacious things with an innocent air. Campbell's study has a large photo of Hearst. He says that the big publisher has treated him "very fairly" and that he will go on turning out 417 gags yearly for him unless, like friend Milt Caniff, ex of Terry, and now sire of *Steve Canyon*, he is offered more money by a liberal publisher.



Stepdaughter Elizabeth Ann is really Vivian's niece. Campbell's first wife, school-teacher Connie Willis, died when the child was a baby. Campbell's second marriage, to Louise Logan, ended in divorce.



Secretary Lillie Hobbie often has to finish answering Simms' fan mail with Mrs. Campbell's aid, when Simms dashes off to sketch a fresh idea. He dotes on Mrs. Hobbie, his secretary for 6 years, because she lets him dictate at top speed.



Japanese butler Joe Nagumi has learned from Mrs. Campbell to make succulent barbecued ribs, Simms' favorite dish. Charming and efficient Vivian Campbell was secretary to an Abraham & Straus buyer before marrying Campbell.

Continued on Next Page 11

UNDRAPED PIN-UPS LONG HIS TRADEMARK



By creating new comic strip characters expressly for Elizabeth Ann, herself a promising artist at 8, Campbell makes her the envy of Windward, her school. Campbell started drawing when he was four. Artist Russell Patterson (below) first brought Campbell to *Esquire*, in 1933. *Esquire*, George Petty and Campbell helped make each other famous.



REASONING that pin-up hounds can't ever get too much of a good thing E. Simms Campbell long ago did one-woman illustrators like Petty and Varga ten better. The formula: multiply one patable girl by ten, drape them in transparent watercolor trousers and boleros, and caption with a thought on one husband's difficulties in pleasing ten wives. Result: the harem gag, Campbell's professional trademark.

Such mass-produced pulchritude endears Campbell's Cuties to *The Man in the Street*, although editors go for "his magnificently rich color sense and his feeling for animation," to quote *Esquire* publisher Dave Smart. Smart and others believe that Campbell has the makings of a fine "serious artist," judging by drawings he sent back from a Haitian vacation ten years ago. But the illustrator never has time to relax and "just paint" any more. On the Campbells' recent Caribbean tour with Marian Anderson, he had to grind out his regular stint of two cartoons a day, in hotels, on planes and ships, "because newspapers and magazines keep coming out, damn them!" His yearly calendar includes 417 pictures for King Features, 12 Barbasol ads, 52 Afro-American cartoons, 21 *Esquire* illustrations and about 15 other jobs.

Once, he recalls wistfully, he discovered some models who actually looked like the girls he draws, but these have long since gone down the road to matrimony and avoidupois. His current models include a saucily-bosomed newspaper receptionist and a be-banged music student. These and others he Campbellizes on paper by adding the other features which typify his work: soft, shoulder-length curls or shining straight bangs, pert, stylized profiles and chin-high bustlines. Campbell has no racial prejudice about models, has used Oriental, white, Negro and Indian models, but even his cartoons for the Negro press come off his drawing-board as Caucasian-featured lasses in varying shades of tan. Last year he did paint 12 frankly Negro lovelies for a *Life* assignment on American Beauties, but while *Life* paid in four figures for portraits ranging from ivory to ebony, publication seems remote, despite Campbell's fuming.

Although he had to work on road gangs, in foundries and as a dining car waiter before landing a berth with Sauerwein's, white ad agency in St. Louis, Campbell insists that in New York his color helped his chances as an illustrator. Art editors remembered him for it, and so an unusually large number of jobs came his way.

True, he wore out a year's worth of shoelather on New York pavements before realizing his ambition to be a published cartoonist instead of just a huckster. But as soon as good friend and cartoonist Ed Graham took him to the bigtime editors, Campbell's professional life started assuming its present rosy hue. Therefore, he tells young artists that talent and hard work can conquer even racial barriers.

1930 was the era of little humor magazines, and Campbell's lustrously high-lighted women soon were draped—and undraped—over the pages and covers of *Judge*, *Ballyhoo*, *New Yorker*, *College Humor*, *Life* and *Hooey*. The more sedate pages of *Saturday Evening Post*, *Cosmopolitan*, *Opportunity*, *Colliers* and *Redbook* also displayed his work.

Thus Campbell was already well-known when *Esquire's* first issue was a-borning. Its cartoonists were drawing static characters and using flat, un-subtle colors. Campbell's then-unique glowing paintbox and lifelike figures stood out brilliantly on *Esquire's* big, slick pages, set the pace for hundreds of current imitators. In addition to turning out piles of toothsome watercolors of impish chorines and harem brides, in one week Campbell dreamed up gag situations for 60 other *Esquire* contributors to tackle. The editors decided that readers' eyes should not be distracted from the Petty Girl's famous curves, ruled men out of the cartoon. Campbell's fertile brain produced seductive captions and situations using telephones, leaving the lady alone on her cushions, every inch freely observable.

To Campbell, the perfect gag has no caption, can be understood by people of any language. Although his work appears in Mexico, Costa Rica, Puerto Rico, Cuba, Argentina, South Africa and the Philippines, only one in ten of his drawings is self-explanatory. The others he pares down from a paragraph-long caption to the fewest possible words. A typical example is his drawing of an old maid looking futilely under her bed, saying simply, "Shucks."

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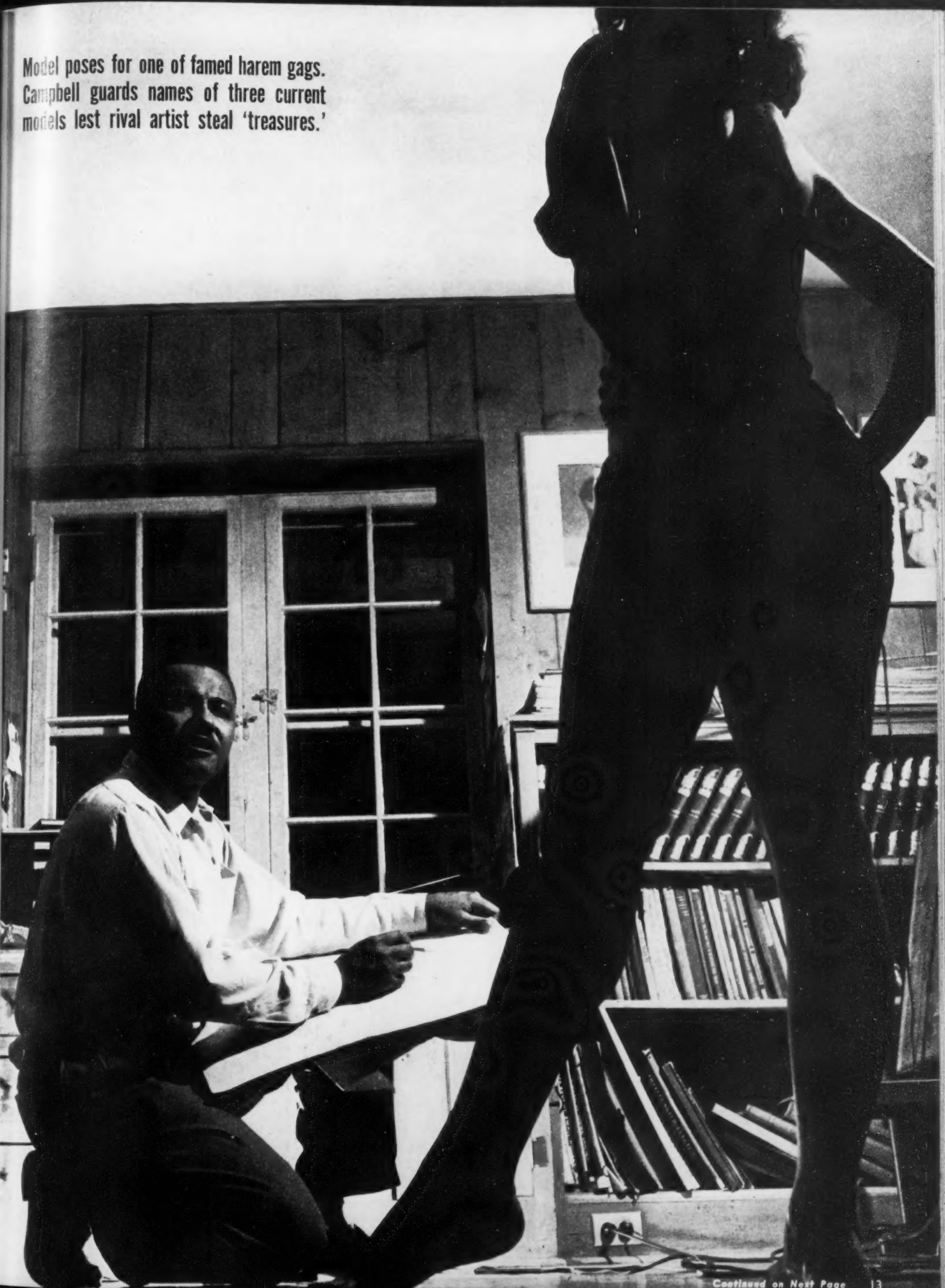
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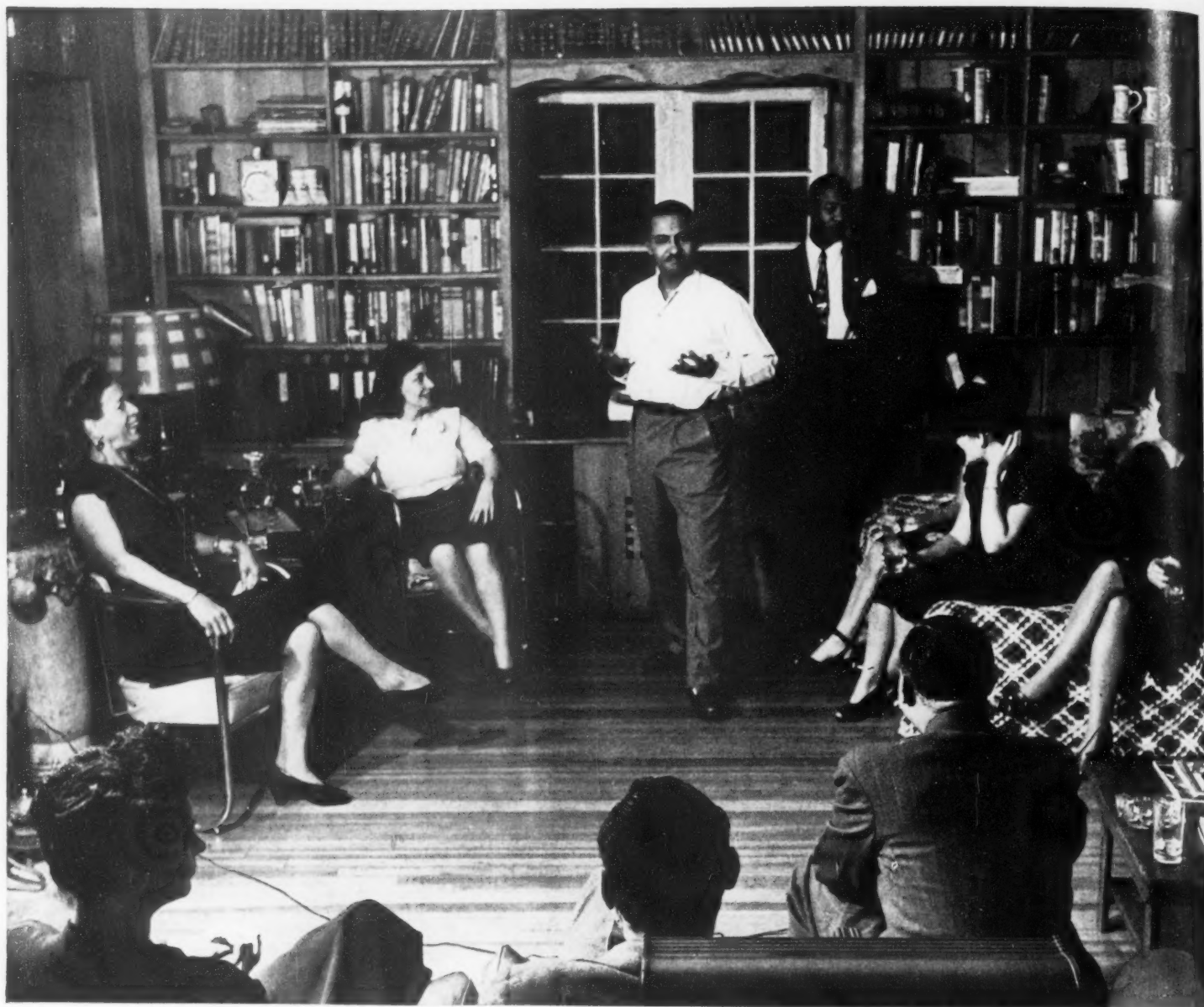
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Model poses for one of famed harem gags.
Campbell guards names of three current
models lest rival artist steal 'treasures.'





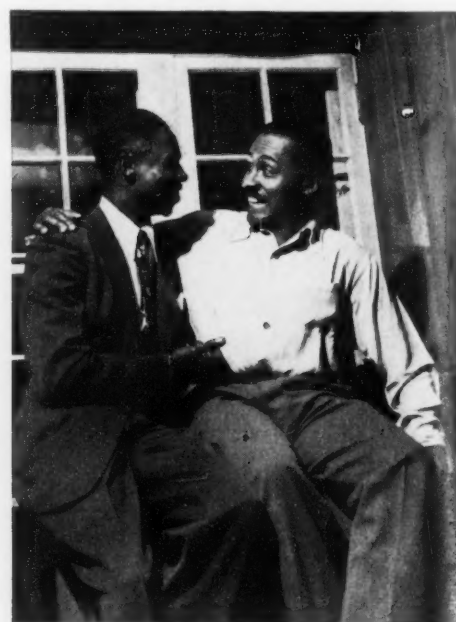
Center of attention at his own party, Campbell growls and sneers as he delivers a rapid-fire commentary on what he would like to do to Bilbo. Party takes place in pine-panelled study in which Campbell does his painting. Like the rest of the house, it is minus rugs and drapes, which the Campbells feel, keep a house dusty.



Would-be boogie ace Campbell looks on enviously as Roy Tibbs obliges Mrs. Tibbs with some of the music which made his trio famous at Cafe Society. Campbell collects and writes about jazz.



Burlesquing Arthur Murray tango, Campbell grabs Mrs. Cab Calloway with typical impulsiveness, without even giving her a chance to deposit her highball on terra firma. Little Connie Calloway is his godchild.



Jaw-cracking glee on Campbell's face makes columnist Billy Rowe laugh as they perch atop Campbell's built-in phonograph and listen to old Jelly-Roll Morton disk.

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Simms' electric laugh, coupled with back-slapping, fist-pounding and ankle-grabbing, always makes Vivian and old friends like houseguest Architect Paul Williams chorle. Williams always stays with Campbells en route from California to his South American office.

HIS HOUSEPARTIES ARE AN EXPERIENCE

ON WEEKENDS, E. Simms Campbell relaxes as forcefully as he works during the week. His friends—jazzmen, teachers, lawyers, artists—view Campbell's houseparties as combined psychoanalysis and vaudeville, gladly drive 26 miles from New York to shed their inhibitions and watch Campbell, a really terrific actor, perform.

Guests sitting next to the cartoonist have closed their eyes and easily imagined themselves in the lobby of a wild west movie theatre. His machine-gun sentences and explosive laughter are punctuated with certain characteristic words and phrases. "Boom! Blat! No this and no that! Blam! They don't know from tomorrow!" season his speech.

His actions dramatize everything of which he speaks. Discussing bulldogs, he sticks out his chin belligerently. Recalling his childhood, his voice and posture are that of a 6-year-old. Discoursing on Haitian drum rhythms, on which he is somewhat of an authority, his fingers beat time on the tall native drum by his fireplace. He can't spoof Arthur Murray's dancing-school verbally; he has to whirl a guest into a burlesqued tango. To point up a plaudit on Cecil Gant, he slaps records on his player, makes the assemblage listen reverently.

Spotlight-loving Campbell doesn't bother pretending to be unconscious of his friends' attention, admits he gives parties constantly because, "I love to listen to people talk—love to have them listen to me, too!" His tastes in friends are quite catholic, and any New Yorker who winds his way to Worthington of a Sunday can count on meeting the successful and the up-and-coming in many fields of endeavor.

Esquire's editors once said that Campbell is as witty in conversation as he is on paper. But he also knows how to listen, gets many of his gag ideas from his friends' chatter.

In fact, his favorite sport, he asserts, is "to tire the sun with talking and send him down the sky," and he will tangle with anyone who has the stamina to talk back—or to listen to Campbell reading Sterling Brown's poetry or playing Larry Adler's records—from breakfast Sunday to dawn Monday. His guests usually spend the following day prone, but the tireless E. Simms is up painting by 9:00, whistling cheerfully or roaring with laughter at whatever corny soap opera his radio presents at that hour.

His zesty determination never to let life slow down and become drab keeps Vivian on her toes. She remembers as not particularly unusual the time she had hastily to quash a telephone interview in which Campbell blithely assured a newspaper reporter that he had married a bearded lady with blue hair, and that his cartoons were really drawn by their twelve children.



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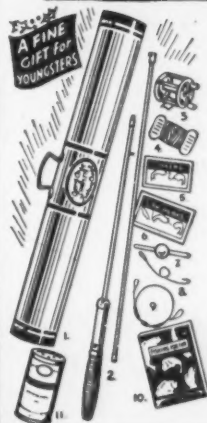
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9. 2 ft. gut leader.
10. Illustrated instruction booklet.
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Everything they need to catch the big ones that don't get away. These fishing outfits, newly designed and professionally constructed, are a Tremendous Value. Order NOW. Immediate delivery. A splendid gift. MONEY BACK GUARANTEE. If you are not completely satisfied and delighted with your outfit, we will gladly refund your money after 5 days' trial. The full price \$3.95 for all 11 items is.....

Send No Money—pay postman \$3.95 plus C.O.D. and postage charges on receipt. If you prefer to send remittance with order, we pay postage. Same Money-Back Guarantee either way.

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☐ Enclosed find \$3.95. Send fishing outfit postpaid.

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A PAIR



Ready for the gong, Canada Lee reported for his movie boxing role in "great shape." Both he and John Garfield were put in condition by trainer Johnny Indrissano, whose abler students of pugilism include Ingrid Bergman.

Canada is knocked out by John Garfield in *Body and Soul*. Canada, who once was a sparring partner to Joe Louis for \$50 a round, says he still likes boxing better than acting.

CANADA LEE

Ex-pug makes comeback

FORTY is a late age to make a boxing comeback. But this Fall on movie screens all over the nation 40-year-old onetime middleweight contender Canada Lee will enter the ring 15 years after he quit boxing to battle once again for a world prizefighting championship. He will be facing probably the easiest opponent in his 250 fights—John Garfield, whose only previous ring experience was in the movie, *Golden Boy*.

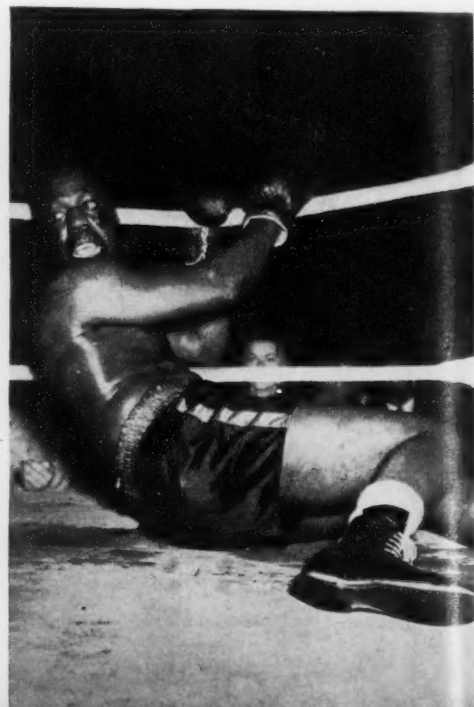
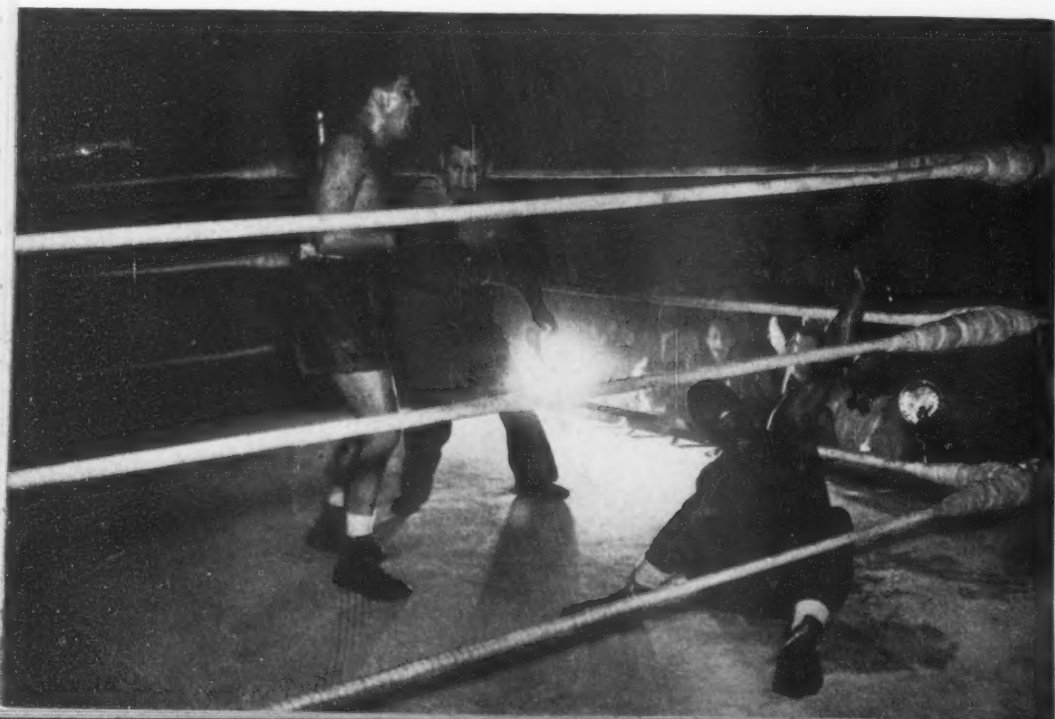
But since this 1947 boxing comeback of Canada Lee is on the screen and since Garfield is the star of the Enterprise production *Body And Soul*, Lee will lose his fight. But in losing Lee will make more money than he made in any match in his eight years in the ring which ended when he was blinded in one eye. He will probably take a lot less punishment too although both he and Garfield really battled it out with the gloves and sported substantial bruises by the time the fighting sequences in *Body And Soul* were finished.

For the crack Negro actor, who has a half-dozen Broadway triumphs behind him, this new film represents a movie comeback too. His experience in *Lifeboat* caused him to swear off Hollywood for four years. But the chance to appear in *Body And Soul* in which he is the most sympathetic character in the picture and is an integral part of the cast lured him to the movie capital once again.

After final shooting of *Body And Soul*, Lee commented: "For the first time in my acting career, I've found a film role which really satisfies both my artistic and social requirements. I've been extremely happy about the film's treatment of Negroes and Jews. I consider this to be an adult film."

Lee plays the part of middleweight champ

Down and out, Canada tries to get to his feet. Lee was blinded accidentally in a bout with Andy DeVoto in 1931.



BACK IN RING

in boxing and in films

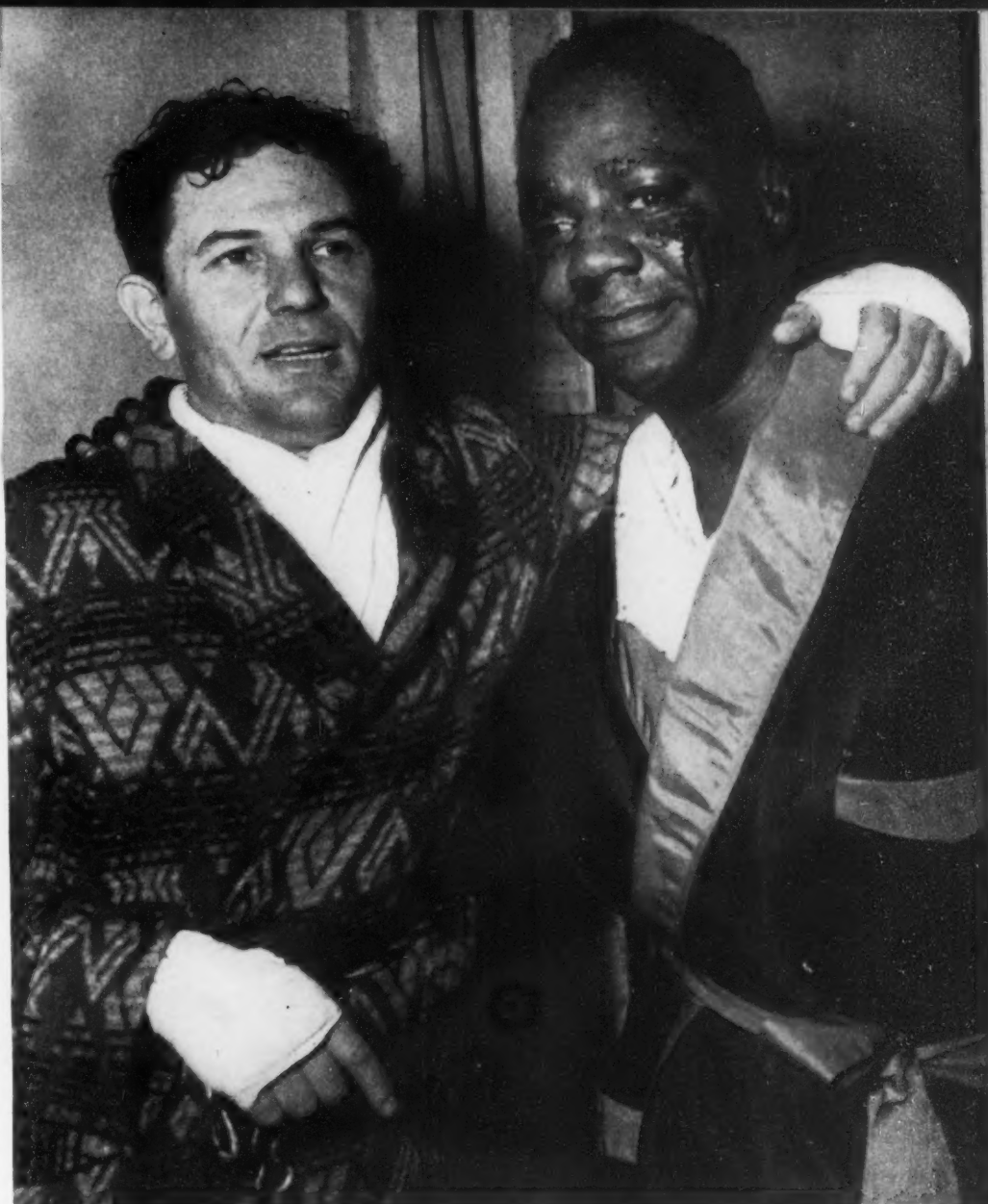
Ben Chaplin, who loses a fixed fight to challenger Garfield. Although his head is badly injured, Chaplin puts on a laudable exhibition but takes a terrific beating. Lee becomes the new champ's trainer after getting out of the hospital. He battles the fix racket in boxing, urges the champ to play square. The strain aggravates his old head injury and he dies from a brain hemorrhage.

In the script constant references to Lee's courage, honesty and sincerity give him one of the best parts in the picture. Unlike other movies, all sequences with Negro actors (about 25 were employed as extras and bit players) are an integral part of the entire film and will not be able to be cut in the South. Tommy Anderson, who plays Lee's second, recently was discharged from the Navy where his voice was familiar as narrator with the Great Lakes Quartet.

During Lee's Hollywood stay to make the picture, he was continually "hot copy" for the press and his presence had an almost catalytic effect on race relations. On the *Body And Soul* set there was an unusual camaraderie between Negro and white players. Lee made several public appearances in behalf of liberal groups. One swank Hollywood eatery, which made the mistake of refusing service to Lee, became the target of a widespread boycott organized overnight.

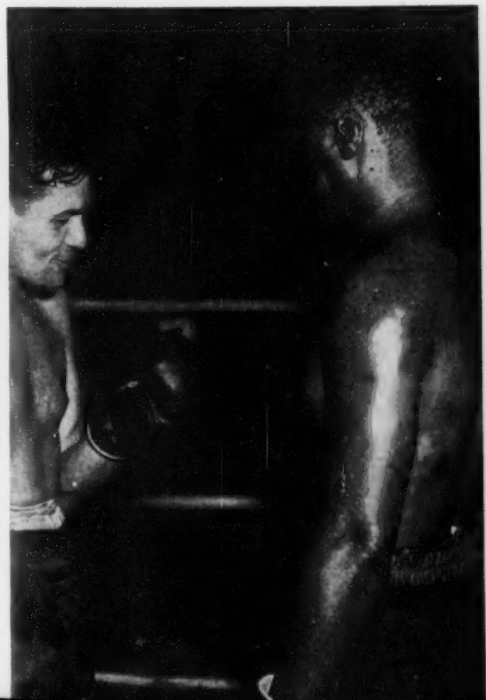
Body And Soul production also marked the first time a Negro was signed to do the score of the straight dramatic film. Frank Gaskin Fields, whose symphonic *Chant Ritual* won first prize at the New York World's Fair and who recently completed his first symphony *Heritage*, has done the music. His symphony has been called "the greatest piece of music written in the last 25 years," by Philadelphia Symphony conductor Leopold Stokowski.

Boxing mouthpiece is examined by Garfield after he mixes a few rounds with Canada. Both worked up sweat.



Bloody and bruised with studio makeup, Lee takes time out to prove he's still a great pal of Garfield. Both were insured by studio for any injuries during battle. Garfield trained three months in gym for movie fight.

Left hook instruction is given glamorous Hazel Brooks by welterweight champ Ray Robinson who visited the set along with Joe Louis during production. Only actual hooks thrown by Hazel at Garfield are to the heart.





Justice Jane M. Bolin for eight years has been "Your Honor" to all the neglected children and estranged husbands and wives who ask her aid at New York's Court of Domestic Relations. Fiorello LaGuardia made her at 30 the only Negro woman on the U. S. bench. Wellesley-trained, she is the widowed mother of a son, 5; makes \$12,000 annually.

LADY LAWYERS

70 carry on battle for sex
and race equality in courts

ALTHOUGH their road has been mined with anti-feminist prejudice, some 8,000 American women, 70 of them colored, have braved male cold-shouldering to become attorneys since 1869. At that time no woman could vote, public opinion was even less in favor of sex equality than of suffrage for newly-freed slaves, and getting a man-sized job was harder than climbing a tree in hoop-skirts. Nevertheless, Mrs. A. A. Mansfield of Iowa stood firm in her crinoline, became the country's first Portia.

Three years later young Howard University graduate Charlotte E. Ray, possessing "an intelligent countenance" about "the complexion

of Frederick Douglass" and a head full of corporation law became the third U.S. skirted jurist, the first of her race, and the first in the District of Columbia.

Women's legal equality as defendants and plaintiffs far exceeds their recognition as lawyers. Judges inevitably pass over women jurists when appointing commissioners, masters and receivers, show interest only in making them children's guardians.

Law offices keep women employees writing briefs or acting as assistants, rarely permit them the spotlight of court appearances.

Although 12 men of the race are magistrates, Jane Bolin is the sole woman judge.



Pauli Murray, best-known West Coast colored Portia, is taking a year off law to write a novel. *Mademoiselle* magazine named her one of U. S.'s 10 outstanding women in 1946, when she was California assistant attorney general.



Jeanne Cole is the only Negro woman member of the Wayne County Bar, to which she was admitted in 1941 after studying law at the University of Detroit. She is now with the Detroit firm of Loomis, Jones, Piper and Calden.

MOST PORTIAS FIND SEX BIGGER BARRIER THAN COLOR

TODAY, despite educational, professional and color obstacles, a growing number of keen Negro women lawyers are confounding male skeptics in many fields. Several like Sadie Alexander of Philadelphia, Sarah Speaks of New York City and Lucia Thomas of Chicago have reputations as excellent trial lawyers. Such women as Edith Sampson of Chicago, Pauli Murray of California, Elsie Austin of Ohio and Georgia Jones Ellis of Chicago have functioned with dignity and efficiency as assistants to state attorney generals and city prosecutors. More and more are planning to follow the lead of Jean Murrel Capers of

Cleveland and Sarah Speaks of New York in running for political office.

Most colored Portias agree that their sex is a far greater barrier than color to successful law careers. White women outside the profession seem to have earned male lawyers' disdain for all women in court, because white housewives are notorious in refusing to take tests for jury service. Negro women, however, are quick to accept this duty of citizenship, as was recently demonstrated in St. Louis. Out of 300 women summoned for jury service, two-thirds walked out but virtually all 25 Negro women stayed.

Many white women get a taste of what being colored is like when they take up law, Sadie T. M. Alexander notes. "When I hear white women lawyers complaining about their lot it amuses me," she says. "It is the same problem I have been facing all my life."

Some judges, Edith Sampson insists, usually lean over backward to compensate for lawyers' churlishness. Lucia Thomas recalls Judge Joseph Sabath's embarrassing gallantry when she first practiced. He stopped the whole prosecution to whisper, "Young lady, you're acquitting yourself *very well!*" He was heard throughout the whole courtroom.



Eunice Hunton Carter was for 10 years assistant district attorney of New York City. A staunch Republican, she is chairman of the board of the National Council of Negro Women.



Georgia Jones Ellis is an assistant corporation counsel for the city of Chicago. A product of John Marshall Law School, she and Edith Sampson broke color bar of National Association of Women Lawyers in 1938.



Edith Sampson became Illinois' first Negro woman Assistant States Attorney in May. Formerly a referee of Chicago's Juvenile Court, she finds male lawyers exceedingly cool but judges particularly nice.



Lucia Thomas of Chicago is one of the few Negro women approved for practice before the U. S. Supreme Court. Her specialties are civil rights and patent law. She hopes to enter politics.



Lula M. Howard, formerly librarian at Lincoln University's Law School, is now with the St. Louis firm of Witherspoon and Howard. A native of Middletown, Ohio, she studied at Wilberforce.



L. Marion Poe was the first Negro woman to practice law in Virginia, has a large clientele in Newport News. She is assistant secretary of the National Bar Association.

HALF OF LADY BARRISTERS DESERT LAW FOR OTHER JOBS

PERHAPS steady jobs offer greater security and sometimes (when one is a "first") more prestige. Maybe sex and color discrimination make actual practice too difficult. The fact remains that over 50 per cent of today's lady lawyers work in government agencies, social service or civil liberties organizations.

Color, though secondary to being female as a handicap to women, is indisputably a barrier to lawyers of both sexes. It takes its greatest toll during youth. Being barred from most good schools and universities, from many public libraries, and having far less opportunity than white youngsters have to associate with professionals, they come to the law as novices in most fields save their own. They know less of anatomy (necessary for prosecuting a negligence case involving a fractured hip) or of engineering (necessary in suing on a bridge building contract) than whites, thus have bigger fields to conquer before conquering some of the law's ever-increasing background.

Would-be women of the silk can seldom buck university admissions boards, even on campuses currently treating colored males with fairness. This is, of course, worst in the Deep South, where lady lawyers are rarer than elephants in consequence. (Latest estimate puts Dixie Portias at three.) However, Oklahoma's 23-year-old Ada Lois Sipuel's spirited rapping on the doors of Jim Crow Oklahoma University law school may echo clear to the U. S. Supreme Court, with NAACP lawyers citing their famed Lloyd Gaines case to win free-on-

the-spot training for her.

Women lawyers are highly influential in their communities. Leaders and officers in NAACP, Urban League, National Council of Negro Women and sorority circles, over two-thirds of colored women in law belong to the colored National Bar Association.



Isadora Letcher of Washington, D. C., is typical of some women lawyers who find fields other than the bar more lucrative. She has given up her practice for a job with the U.S. Treasury. A graduate of Howard, she is a Michigan Bar member.

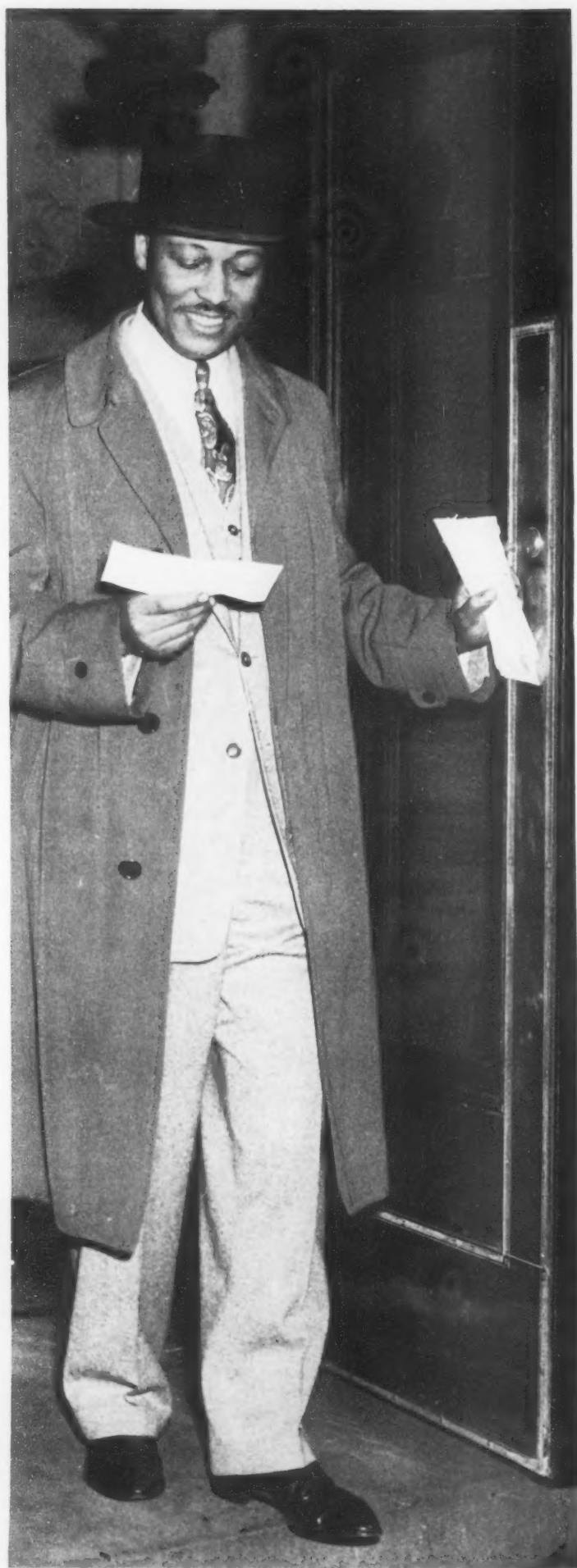
While male lawyers' attitudes toward their sisters of the silk have changed little in 72 years, few have been as articulately nasty, under the banner of sweet chivalry, as one Chief Justice Ryan of Wisconsin's Supreme Court. Most female barristers keep a copy of his 1873 opinion in refusing a Miss R. Lavinia Goodell's

application for admission to Wisconsin's courts. He held that womanhood's "gentle graces, quick sensibilities, purity, delicacy, emotional impulses and subordination of hard reason to sympathetic feeling are surely not qualifications for forensic strife . . . Reverence for all womanhood would suffer in the public spectacle of women so instructed and so engaged."

If the honorable Chief Justice were alive today, he would find that a number of trousered lawyers have formed legal partnerships, til death do them part, with skirted lawyers; their wives include Marjorie MacKenzie Lawson of Washington, Elizabeth F. Allen of South Bend, Indiana, Margaret B. Wilson, of St. Louis, Alice Huggins of Chicago, Jewel Stradford Rogers of Chicago, Sadie Tanner Alexander, and Edith Sampson Clayton. The male partners of these duos will testify to knowing at least one lady lawyer who has neither turned Borgia or fishwife; who, in spite of being a woman, does not base her arguments on Ouija boards, blush, weep or swoon in the profession which, Ryan said, entails "the selfish and malicious, knavish and criminal, coarse and brutal, repulsive and obscene."



Sadie Tanner Mossell Alexander is the first and only woman to be admitted to the bar in Pennsylvania. A member of President Truman's Civil Rights Committee and two-term assistant city solicitor of Philadelphia, she specializes in wills and estates. Husband Raymond Pace Alexander is noted lawyer, great-uncle was painter Henry Owassa Tanner. Delta Sigma Theta sorority and AME Bishops' Council are two of her legal charges. She is an honorary member of the Haitian Bar.



Check for \$1500 in hand, Banks emerges from bank ready to open shop. "They asked a million questions," he remembers. "I guess I gave the right answers."



Talking hard and fast, ex-GI Frederick Banks of Chicago lays his business plans before banker. He hopes to open advertising and letter service.

GI LOANS

ONE OUT of every 10 Negro soldiers who served Uncle Sam during the war years planned his own business when he got out of service, an Army survey showed. Most hoped to get their start through a GI Bill of Rights loan.

But the philanthropic GI Bill hasn't turned out to be the lush, gold-dripping bonanza that the veterans hoped for. Ex-GIs, who had foxhole dreams of owning a taxi or gas station when they weren't busy drooling at pinups, Spam-cussing or taking an occasional potshot at the enemy, are finding the business world a hard-headed, down-to-earth proposition with no pot of gold at the end of a rainbow. They are learning that it takes more than a dream to start a business.

It takes experience and training. Unfortunately, only an eighth of the prospective Negro businessmen have either, Army surveys showed. Some of their experience is doubtful, like the case of the vet who wanted to open a tavern and cited as experience the fact that he had been "going in and out of them for 20 years." Most Negro GIs planned



First lettering job was putting name of firm on door. His service caught on fast with customers and today he employs two persons.



Cleaning and shoe repair shop was opened by ex-92nd Division gunner Maynard J. Alexander. He borrowed \$3,000 to start, now employs 12 persons.



Garage was opened by Ivory McKnight, who came home from India to borrow \$1100 GI loan. He had 15 years auto repair experience.

COLORED VETS WHO BORROW BANK CASH PROVE SOUND BUSINESS INVESTMENTS

to enter the retail and service fields where the rate of failure is high.

Because the government has been very zealous in guarding its purse strings, colored vets who have cashed in on the GI Bill are few and far between. Biggest reason is that relatively few Negro servicemen have applied. But those who have negotiated loans after weathering a flock of Rube Goldberg questionnaires are proving a sound investment.

Most Negro loans are made north of the Mason and Dixon Line. In the South where 63 per cent of all Negro vets live, GI loans are still a rarity. A survey of the 13 largest cities in Mississippi disclosed only two Negroes whom VA okayed on loans out of a total of 3,229 loans granted in the state.

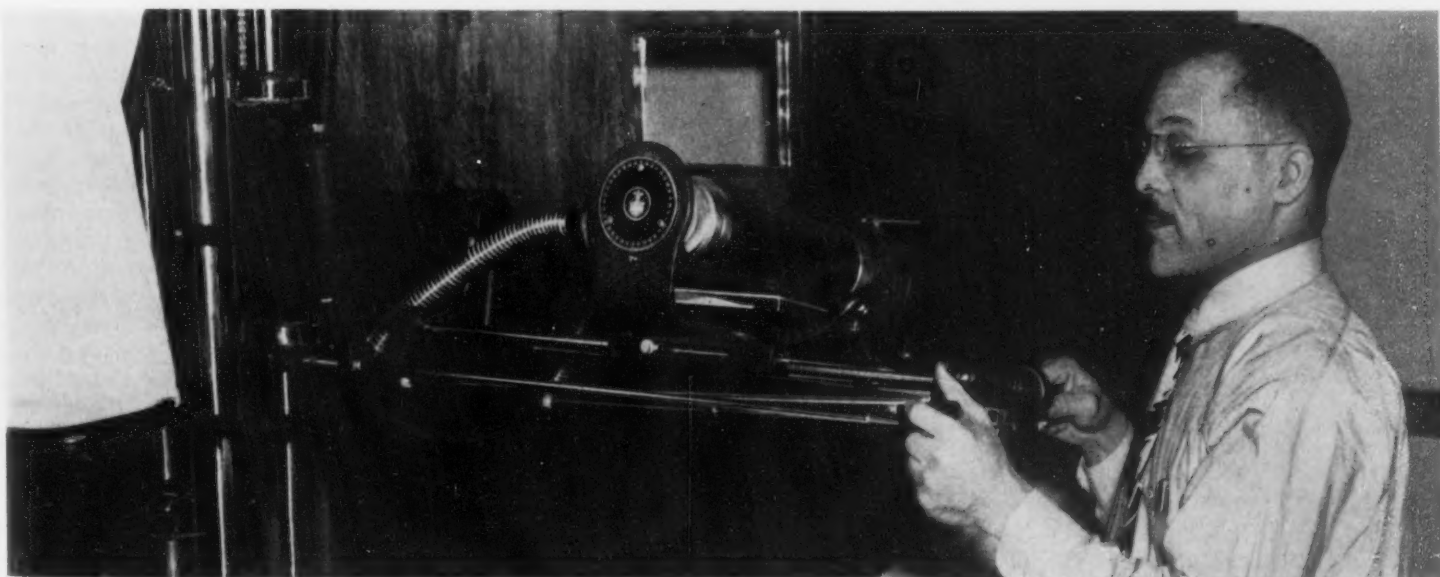
Those who have gotten cash under the GI bill found sweating it out at the bank almost as tough as Anzio. But they have scaled the desks of bank officials as stubbornly as Pacific islands and once they have won a beachhead with a loan, most have proved their ability to succeed in

peacetime business as well as in war. VA officials proudly point to the small number of defaults. Out of 59,450 loans, only 960 have failed to make the grade in business and defaulted.

The government guarantees a bank 50 per cent of a loan up to \$4,000 if a vet can't repay. But bankers insist on 24-carat, gilt-edge collateral and previous business experience. There are dozens of questions fired at the would-be businessman and then the inevitable investigation. Some vets wither under the banker's fire, others stand up and take it.

Hard-headed bankers look upon GI loans with a cold eye. As one banker, Rufus R. Jeffris, assistant vice-president of Chicago's Harris Trust and Savings Bank, expressed it: "The veteran who asks for a loan on the premise that he has it coming to him by virtue of a service record only, has no chance for a loan and shouldn't have."

The business sagacity of the banks is paying off in the low number of failures—only 1.6 per cent. For Negro vets, who usually find it tougher than white ex-GIs to get a loan, the failure rate is even lower.



X-ray equipment was purchased by ex-Captain Thomas H. Mitchell, an M.D. who served in the Southwest Pacific. From Beaumont, Texas, he started a private practice as a radiologist in Chicago after his discharge. He got a higher loan than most vets due to his medical training. His office equipment now is valued at \$15,000.



Favorite work spot for sketching new designs is L'Tanya's zebra-striped couch. Most expensive dress she's done was a gown made entirely of ermine tail. It sold for \$1200 to Hollywood singing star Harvretta Lee. L'Tanya will fly to Paris next month to study dress design under the famous Schiaparelli for six months.



Attractive exterior of L'Tanya's ionic-columned shop in a mixed shopping area always catches eyes of passersby. She recently designed all gowns for stunning style show at Earl Carroll's Hollywood restaurant.

FASHIONS B

Hollywood designer has fl

AS SAUCY as her exotic name are the creations of L'Tanya of Hollywood, newest star of style in the California fashion firmament.

Owner of the name is diminutive, excitable Bernice L'Tanya Griffin (nee Hilbert), who in a little more than a year has mushroomed her cinema city shop into a \$15,000 business. She invested her middle name, savings she earned as a modiste working for others and a flair for spectacular designs in clothing to hit the fashion jackpot. Today she has become the darling of a well-heeled female following from New York to Hollywood to whom the L'Tanya trademark on gowns is a mark of distinction.

Still in her twenties, L'Tanya really arrived this year with her first movie contract which gave a walloping fee to turn out the gowns for Ida Lupino in a forthcoming Guild Studios production. Screen credits are bound to up her reputation as a creator of smart, provocative attire.

In a business where modeling is the key to sales, L'Tanya's best model has proven to be herself. When she wears gowns to the theater or to church, she finds customers around the next day demanding the same. Some of the



Slick white doe-skin original was created by L'Tanya from her husband's old suit.

BY L'TANYA

flair for spectacular

best-known wearers of L'Tanya apparel include Rochelle Hudson and Marva Louis.

Her working force, like her clientele, is interracial. Head modiste is Ardella Goode, formerly of Saks-Fifth Avenue in Beverly Hills. Of the four other employees, two are white, one Japanese.

Born in Spokane, Washington, L'Tanya gave up her cherished ambition of becoming a ballet dancer to go into art. Her work with brush and palette won praise at Seattle's Central High School and she continued as an art student at the University of Washington. While still at college she was married.

Family life did not interrupt her career, however. She entered the Lipson School of Dress Design in Hollywood where as an anxious student her flippant ideas caught the fancy of director John Lipson. New York City, capital of U.S. fashion beckoned then but after a year working as a modiste, she found that the grass was greener in her own backyard and headed back to the West Coast. Opening her own salon, she immediately caught the fancy of Hollywood's bistro set with her showy unconventional designs.



Novel swim suit creations are a L'Tanya specialty. Here at swanky Malibu Beach, she wears a figure-clinging two-piece Jersey with sling neckline. Movie starlet Joyce McBrenan models her figure-splashed three-piecer.

FROM DRAPERY TO DRESS IN THREE MINUTES



When milady is caught without an evening gown to wear, there are always the draperies as L'Tanya demonstrates in this series. With two pieces of Jersey, L'Tanya dresses model Charlene Dupree in three minutes.





In her shop, L'Tanya closely supervises production. Here she shows white finisher Edwina Hieght just how she wants an adjustment made. On Sunday afternoons she holds "one-woman fashion shows" modeling all her creations for customers.



Two sons of L'Tanya—O'Neal, 8, and Arnold, 7—are read comic books by their mother before they go to sleep. Her husband is photographer Earl Griffin, whom she married after divorce from first husband in 1944. Her favorite hobby is golf.

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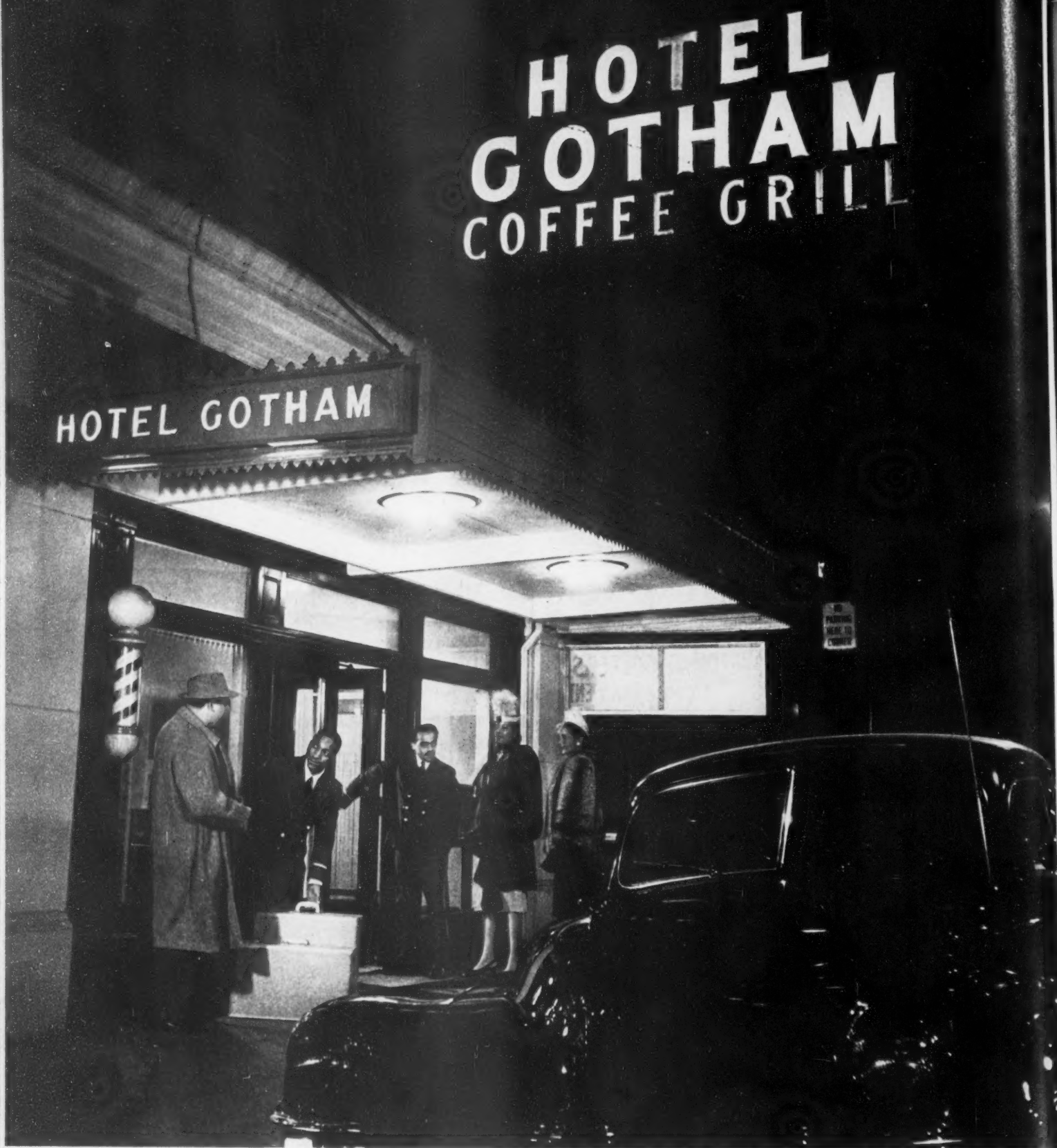
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NAME

ADDRESS

CITY ZONE STATE



Entrance of nine-story Hotel Gotham is manned by fast-stepping, courteous bellhops. It faces Harper Hospital, whose nurses training school does not admit Negroes. Hospital bid \$10,000 more than \$215,000 paid for hotel by Negro owners but deal was already closed. Hospital board feared Negro influx in all-white neighborhood.

HOTEL GOTHAM

Detroit's 200-room hostelry
is finest in Negro America

DETROIT'S sleek, penthouse-topped Gotham is quietly writing Negro hotel history in the turbulent, sprawling Motor City. The twin-towered Gotham at the edge of the downtown district is undisputed holder of the title of best Negro hotel in America.

The Gotham has lured guests from Detroit's exclusive Book-Cadillac with its high standards of service and friendliness. Purchased in November, 1943, when Detroit was bursting at

its housing seams and just four months after a tragic race riot, the Gotham has proved a costly but gratifying investment to robust, 38-year-old John J. White and his sixtyish partner, Irving Roane.

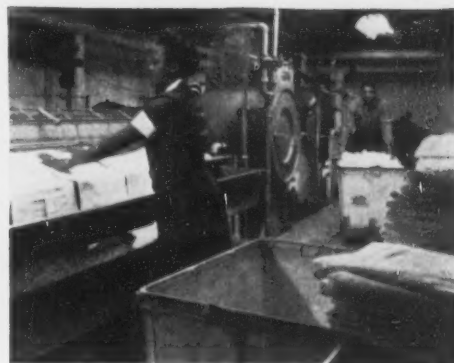
By offering courtesy, decor and appointments unusual in Negro hotels, the two attract more than 1,000 weekly guests to the Gotham's 200 rooms and turn away as many guests as they can accommodate.



Maid cleans carpet in Suite 805, Duke Ellington's favorite. Baby grand was installed specially for him. Duke composed part of *Beggar's Holiday* here.



Linen closet on each floor supplies fresh sheets and towels for daily change in all rooms. Maids earn \$26.60 a week, which is union scale.



Laundry contains some of the most modern equipment, keeps its small staff constantly busy. Hotel has barber shop, valet service and flower shop.

HOTEL WINS FAN LETTERS FROM NOTABLES ALL OVER NATION

BECAUSE most Negro hotels are third rate, with poor service and high prices as a long tradition, the newest name in the business has already become a coast-to-coast byword for Negro travellers. Colored entertainers look upon the Gotham as an oasis and in a single week, such celebrities as Erskine Hawkins and his band, the Peters Sisters, Una Mae Carlisle and the King Cole Trio can be found registered there. Like most hotel men, the owners appreciate the value of the glamorous big names in theater, but will tolerate no shenanigans from them any more than from others.

Two Gulbrandsen spinets, plus two grand pianos, keep guests like Duke Ellington and Earl Hines happy, while a radio in every room

keeps guests musical-minded.

Hotel money-maker is the studio-like penthouse. Rented out to the social set for parties and wedding receptions, the penthouse has nine rooms, largest of which is a Chippendale-furnished sitting room. During the war as many as 30 soldiers were bedded down there nightly.

The Gotham's retinue of 41 has won for the hotel a much-treasured collection of fan mail from all over the country.

Letter most prized by management is from Henry Allen Boyd of Boyd Baptist publishing fame, who enclosed along with his ecstatic praise two shares of common stock of the Citizens Savings Bank and Trust Company of

Nashville. After stopping at the Gotham, Boyd began immediate negotiation to bring his 1947 Baptist convention to Detroit.

Thurgood Marshall, chief NAACP legal counsel, wrote: "I travel approximately 70,000 miles a year, and the Gotham Hotel is the finest hotel operated by Negroes in this country and one of the finest hotels operated by any. I believe this to be true not only because of the service, but the apparent desire of the owners and the manager to keep the place up."

But favored spot in the Gotham's scrapbook is kept by the column of tribute which author Langston Hughes wrote in the Chicago Defender (see next page).

COURTESY CODE

1. Never argue with a guest. Explain. The guest may not always be right or just, but we must not admit it to him.
2. It is not enough to be pleasant only with our guests. Spread it around among your fellow workers also.
3. Guests judge our hotel by the three C's: Courtesy, Cheerfulness and Cordiality.
4. Look at things from the guest's viewpoint. This makes it easier to be friendly and cordial.
5. Make it obvious that you like people. Try to be tolerant toward the grouch and tactful with the impatient guest.
6. Discourtesy and rudeness are never forgivable. To avoid saying untactful things, learn to be a good listener.
7. Satisfying hard-to please guests is the real test of your ability.
8. Whenever you speak with a guest you reflect the management's code of courtesy. Consistent courtesy creates a lasting atmosphere of goodwill & cordiality.
9. A cheerful "Glad to see you, sir," or "It's nice to have you back with us madam," has made many a hotel cash register ring with repeat business.

Remember that in the final analysis the guest is our boss. His visit here is the only thing that **PAYS OUR SALARIES**
Let's follow the golden rule and strive to give our hotel a world-wide reputation for being the friendliest edifice of public hospitality.

— THE MANAGEMENT



Captain of bellboys is Sonny Cox, who has worked in Detroit hotels for 20 years. Five other bellboys get wages of \$15 weekly, but tips often top \$100.

Courtesy code was written by two owners and Manager William H. Robinson, one-time Omaha bellhop. It is strictly adhered to by 41 employees on the staff.

THE MIRACLE OF THE GOTHAM By Langston Hughes

THERE is a kind of minor miracle taking place in Detroit. For this miracle good Catholics would thank Saint Christopher, the patron saint of travelers. I, as a good race man, thank whatever gods there be for the wonder of it all. This miracle I speak of is the Hotel Gotham, owned, managed, and staffed by Negroes.

The Hotel Gotham is one of the few Negro hotels in America where the dresser drawers open without a struggle, and where when you get them open they are not filled with the debris of all the guests who have occupied the room before you get there—hairpins, spilled powder, comic books, cigarette butts, waste paper.

It is one of the few Negro hotels where the closet shelves are neatly dusted and clean, and there are no beer bottles in odd corners that the maids have forgotten to remove, and no discarded bed springs leaning against the wall in the halls. At the Gotham, too, the window shades actually roll up when you pull them, instead of falling down.

The Gotham is one of the very few Negro hotels where the hot water tap is correctly marked **HOT** instead of **COLD**. This odd little reversal in colored hotels has puzzled me for years all across America. At the various non-Negro hotels where I have stopped in this country and abroad, I do not recall ever turning on the tap marked **HOT** water and having it come out cold, or turning on the **COLD** water tap and having it jump out hot. But in colored hotels this happens so often that it is most confusing. In many years of traveling, no one has yet been able to explain to me why the plumbers who install the plumbing for our hotels cannot mark the hot water **HOT** and the cold water **COLD**. At the Gotham they have succeeded in doing



this. That, to me, seems like a miracle in itself.

Furthermore, at the Gotham the bathtubs are clean, the showers really work, and there is hot water all the time. Simple things like these should not be unusual, but they are unusual at inns catering exclusively to our race.

For three, or four, or five dollars a day—prices often equal to good white hotels—one does expect ordinary cleanliness and common courtesy. At many of our Negro hotels across America today, one receives neither. Halls and rooms are often dirty and ought to receive the attention of the Board of Health. Desk clerks and bellmen are frequently rude and unaccommodating. Maids do only surface cleaning as, evidently, nobody supervises their work.

Of course, this is not true of **ALL** Negro hotels. (Hamilton House, the Theresa, the Grand, the Clark do their best.) But first rate colored stopping

places in America can be counted on the fingers of two hands. There are a great many Negro travelers today—bands like Duke Ellington's theatrical companies, professional men and women, government representatives—and all of them complain bitterly about the bad accommodations available to colored travelers in most of our large cities. It would, I think, pay a group of Negro business men to get together and open a chain of *efficiently* managed hotels, like the Gotham all across America.

Efficient management must be the secret of the Gotham's success, because somebody sees that the rooms are clean—and kept so. Somebody sees that the halls are not strewn with bottles and old furniture. Somebody sees that the switchboard really gets the right number when phone calls are made, and that a courteous greeting welcomes those calling in. Somebody sees that the whole building—and it is a big building—is kept spic and span and bright and attractively decorated.

Those things do not just happen by themselves. Yet they happen at the Gotham in Detroit. I remember when the Hotel Gotham first opened, skeptics said, "It won't keep up like that. In a year it will be all run down." On the contrary, this year the Gotham is more attractive than last.

The halls have been freshly painted, the rooms newly decorated. The suites have beautiful new draperies in them, crisp fresh curtains, and attractively designed Louis XV radios. The dining room has the whitest of table cloths and colorful chintz-covered chairs.

Negroes **OWN** and **MANAGE** the Hotel Gotham. If this can happen in Detroit, it can happen elsewhere. A good colored hotel need not forever be a minor miracle. But right now, it is!

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Ultra-swank Ebony Room is owned and managed by Andrew H. Sneed and Charles Wells, who put unique decoration ideas such as black Venetian blinds and double lighting effects into restaurant. Ebony Room accommodates 100 guests.



Black and red motif is used through Ebony Room. Highest-priced meal on menu is lobster at \$2, cheapest is pork at \$1.25. Gotham has no bar. Liquor license was refused because of opposition of nearby white hospital.

MILLIONAIRE LIVES AT HOTEL

AQUISITION of the Gotham by the Negro combine of White and Roane was a milestone in the slow but relentless fight of Detroit's Negro population to break out of its ghetto boundaries. Once the only Negro-owned building in the block, the Gotham now has Negro neighbors all around it.

Middle-class Navarre Court Apartments, adjacent to the hotel, is white, but the beauty shop in its basement is Negro and caters to trade in the Gotham.

Some whites still live in the Gotham, which was built at a cost of \$590,000 in 1925 by architect Albert Kahn for wealthy Danish medical supply house owner Albert D. Hartz. Best known are Charles R. Lennane, millionaire contractor who constructed some of the city's biggest viaducts, and Stanislaw Szmulewicz, violinist in the Detroit Symphony Orchestra. Lennane is not too concerned about staying in a hotel where the majority of guests are Negro, thinks service is just as good if not better than when the hotel was run by whites.

Newest Gotham improvement is its modern Ebony Room, which was named after this magazine. Opened in February, the new dining room has attracted a velvety following with its sedate, dignified atmosphere. Detroit's nationally-famous wood carver, Sarrad, did two ebony carvings of a running girl and five nubians for the room. Food matches decor with Arthur Madison, former *chef de cuisine* of Boston's Latin Quarter, running the kitchen.



Co-owners Irving Roane (left) and John J. White are active in managing Gotham despite other interests which make them wealthy. Roane is secretary-treasurer of the Metropolitan Funeral System in Detroit, owns a huge farm in upper Michigan. White is hotel's main greeter. He comes from Columbus, Ohio, is a teetotaler.



Lobby of Gotham is tastefully furnished, quietly lighted. Here actress Yvonne Machen of *Anna Lucasta* cast (foreground) relaxes before retiring to her room. Inner lobby has murals by artist-wife of former white owner.



Ready to retire in one of the hotel's best suites is Miss Machen. Gotham's suites cost \$6.00 a day. A few luxury suites rent for \$7.00. Gotham last year grossed \$150,000. Present owners have refused offers of \$400,000 for the hotel.



Speaking from the Presidential Palace, Pena hammers home a point to the huge interracial crowd with forceful gestures. He is a frequent visitor to the Palace to confer with President Grau on labor welfare.

THE NEGRO WHO COULD

MOST POWERFUL Negro labor leader in the world is Cuba's dynamic, lithe, handsome 36-year-old Lazaro Pena, who easily might be elected president of the biggest island in the West Indies were it not for his race. Head of the interracial 500,000-member CTC (Federation of Cuban Workers), Pena is the strongest man in Cuban politics—revered and loved by the lowly workingmen, reviled and hated by wealthy business interests.

Rich Cubans insist he is the real ruler of the island republic, the guiding hand behind liberal President Ramon Grau San Martin. They point to the 30 per cent wage increases won by Cuban labor under Pena's guidance since Dr. Grau took office. Unionists admit that the outstanding personal integrity of Pena, his amazing ability as an executive, his persuasive power as a public speaker have welded labor into the best organized political force in the country. When white elite quip that Dr. Grau has to "clear it with Pena," laborites express gratification that the Capitol listens to their leader.

Author Wenzell Brown in a new book on the Caribbean, *Angry Men—Laughing Men*, writes: "Pena is a consummate politician and were it not for his race might readily become Cuba's next President."

Pena rose to the top of the Cuban labor movement from a job in a Havana cigar factory. His bricklayer father died when he was ten and Pena had to quit public school to go to work and help support his mother and younger brothers. He worked his way up to foreman.

It was the illness of one of the workers, the *lector*, that started him on his way to leadership. All Cuban cigar factories have readers or *lectores* who relieve the deadly monotony of cigar-making by reading newspapers, magazines and books to the workers for six half-hour periods a day. The *lector* is elected and paid—10 to 25 cents a week each worker—by his listeners.



BE CUBA'S PRESIDENT

The day the *lector* did not show up, Lazaro pinch hit for him and discovered a deep hunger for the printed word. His reading on economics got him in trouble. When he was only 15, he was fired for his agitation about working conditions. He made the rounds of the many tobacco "slave mills" in Havana and was thrown out of most of them. Finally he went into business himself and in the traditional fashion of the trade mounted a seat in the glass window of his shop, rolling thousands of cigars to support his mother and five brothers.

But his mind was not on the cigars. It was on social problems and together with other workers, he organized nightly discussions of labor and politics. The group he organized fought against the dictatorship of Gerardo Machado, secretly distributing pamphlets and painting slogans on walls at night. His mother worried about him, ventured one day to express her fear to him. "Mother, this is a fight that few have the courage to carry on," he answered. "Help me by not complaining of its dangers." Later she let the tobacco workers use her house as their headquarters.

He led many strikes and soon became top man in the city's Central Labor Syndicate. When in 1939 the first national labor congress was called, Pena became the secretary-general of the new-born CTC.

Like most Latin American labor leaders, Pena has been accused of being a Communist. He does not deny the charge but rather insists that his primary interests are Cuba and the Cuban workers rather than the international situation. Cuba's wealthy whites seem to fear his color more than his communism. Collier's correspondent Frank Gervasi recently wrote: "If Pena molds labor into a political party, he might some day be president of Cuba. The possibility scares the aristocratic meringue of Cuba's social and racial pie nearly out of its pleasure-addled wits."



Ex-tobacco worker Pena regularly visits plantations and factories where famous Cuban cigars are made. At Pinar del Pio (below), he rolls some cigars at factory where he worked before becoming union leader.





Going to office in the morning, Pena stops at a nearby coffee shop to buy his favorite cigars, sip some black coffee and chat a few minutes with followers.



White secretary Jose Morena consults with Pena on the day's appointments. His staff is all interracial. Portrait in background is his mother.



Union conference finds staff discussing organizing and politics. Pena gets salary of \$600 a month but returns \$500 to the CTC as his personal contribution. Membership in its 1,592 locals includes nearly all of Cuba's adult labor force. Pena is only Negro on executive committee of World Federation of Trade Unions.



Speaking on radio hookup to the Cuban people, Pena's audience also includes (left to right) Havana's late Mayor Manuel Fernandez Superwiller, Cuba's President Ramon Grau San Martin, government press chief Adolph Redolto, and Dr. Joan Marinello, Vice President of the Cuban Senate.



At home, Pena putters around in the kitchen, helping his wife prepare the supper. She is a former tobacco worker who still heads the cigar makers' union in Havana.

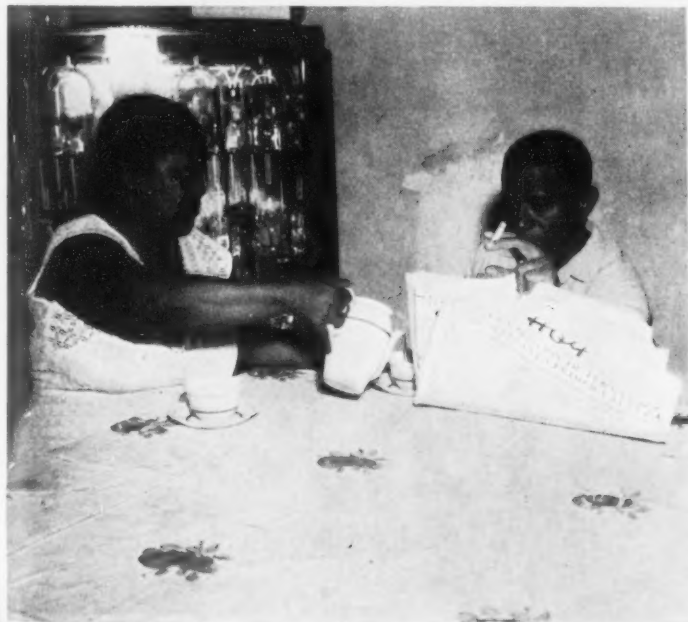
PENA SEEKS TO OUTLAW RACIAL DISCRIMINATION IN CUBA JOBS

CUBA'S constitution has a clause condemning racial discrimination but for the third of the island's 4,800,000 population who are Negro, color bias is very much a fact. Pena and his fellow unionists are fighting for a new law which would do more than frown at racism. They want to outlaw Jim Crow completely.

"Discrimination does not exist in the same sense in Cuba that it does in the U.S. but we do have private schools where they do not register colored and jobs, such as trolley car conductors, where they have never employed colored. Yet the Vice Secretary of Labor is colored and so is the Minister of the Interior," Pena says.

Pena is particularly bitter about the disproportionate numbers in government officialdom. Although a third of all Cubans are colored, only three of 54 Senators are Negro and there are only six Negroes out of 124 members of the House of Representatives.

Another current battle being waged by Pena is against the American Federation of Labor which has attempted to move in on the CTC with the aid of U.S. embassy officials, Pena claims. "Its notorious Jim Crow policy in America is known to the Cubans," Pena says, "and this will eliminate the AFL from serious consideration by Cuban labor."



After supper, Pena relaxes by sipping coffee and reading his favorite newspaper, *Hoy*. The Penas have no children. They have a Spitz dog named Blanco.

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SUMMER CAMPS

TIME WAS when an interracial summer camp for adults belonged in Ripley's catalogue of oddities. Today on many shaded acres of pine or well-baked beaches, vacation retreats that do not hang out "restricted" signs are attracting more and more Negro campers who come not only to escape the heat but also the race problem.

Typical get-away-from-it-all vacation spot is Camp Forest Beach near New Buffalo, Michigan, a 43-acre stretch of woods and duneland where working girls and college coeds from surrounding cities gather every summer to practice the fine art of having a good time out in the open spaces. Run by the Young Women's Christian Association, the camp has learned in the 10 years since it began accepting Negro girls that the enjoyment of a summer vacation is helped by variety in race as well as job and educational backgrounds. Out of last year's 1,000 campers, 111 were colored.

Instead of the usual "No Negroes Allowed" signs, the YWCA camp sports a "no bigots allowed" slogan and no one comes who is unwilling to live with Negroes, Japanese or Jews. From the Spring coed weekend to the Fall beach party when the final flaming arrow is shot over Lake Michigan, campers know no stiffness about race.

Trained leadership takes care of problems:

- When one obtuse Dixie-belle kept suggesting *Sewanee River* for community sings, the song leader had half the women hum it, thus omitting *darkie* lyrics as others sang *Humoresque*.

- Would kitchen staff of whites, Nisei and Negroes work under a colored director? With careful personnel selection and Lincoln University's Ethel Griggs installed as dietician, the setup clicked so well that the entire staff asked to work with her again in 1947.



Morning wash-up (left) starts the day for Camp Forest Beach music counselors Fleda Jones of Chicago and Liz Brand of Jacksonville, Florida. In rustic screened cabin (above) Fleda prepares community sing program and Liz combs hair before 8 o'clock breakfast.

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Sand-skiing novice Darlene Hamilton of Chicago shakily rises from the starting crouch position as Viennese counselor Etta Saloshin makes bird-like motions in the background. The sport requires highly-waxed snow skis.



Spill halfway down dune finishes a short joyride for Darlene, a biller at Alden's, Chicago mail order house. 89 per cent of campers are business and professional women. 1 per cent come from industry, 1 per cent from colleges.



Dining hall bell brings hungry skiers tearing down steep Sun Knoll. Camp's 1,000 young women renew dune friendships at winter reunions (carnivals, dances, fashion shows), also elect a Winter Council which plans summer activities.

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Lake Michigan spray assists shampoo Mickey Wada is giving fellow waitress-camper Tish Lovelace, University of Illinois coed. At right, Bertha Valdivia of Guadalajara,

YWCA PIONEERS IN

MOST NEGRO men who have tried to swim or sleep at a YMCA outside the local Black Belt know that despite the YM national convention's proclamation on "sharing justly and equally," many YM's still consider themselves private clubs for Caucasian gentlemen.

By comparison, the distaff side may well be proud of its 40-year-old attitude—and, more recently, its forthright action—on segregation. There have been Negroes on the YW board since 1907, but except for resolutions against lynching, poll-tax and Army jim crow, they and their liberal sisters have accomplished little on a national scale. However, in 1946 their efforts bore fruit in the much-publicized national charter: "Wherever there is injustice on the basis of race . . . our protest must be clear and our labor for its removal vigorous . . . the YWCA purpose . . . the inclusion of Negro women and girls in the main stream of Association life."

Some Southern YW's threatened secession then and there, held on only upon learning that they need not defy Dixie mores all at once, need only show some progress each year.

Another kind of secession did follow. The combination of the YW interracial charter and its labor education for workers made several big money patrons huffily pocket their checkbooks, leaving YW financing pretty much the problem of small contributors. This happened to Forest Beach six years ago, when it sacrificed its "angel" to its interracialism.



Community sings enliven each meal. Here Fleda Jones leads pantomime in *We Sail the Ocean Blue*, Italian fishing song. Song book follows One World theme, contains folk songs, chants, work songs of all races and nations.

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Mexico, gets a sudsing from Fleda and Liz. Camp has not operated up to its 186-woman capacity since war's end, thus may turn coed soon.

IN DEMOCRACY

Neither the national nor the Chicago drive reached its 1946 financial goal. Chicago lacked nearly a sixth of its quota.

In many areas the secession-fever still prevails but, having come this far, the YW has no intention of turning back. In Chicago a valued instructor resigned rather than work under colored Sujette Krank, new head of the Loop Center's 60 Education Workshops. The YW kept Mrs. Krank, also placed peppy Terry Wilson on the West Side YW's gym floor, where most girls are white.

Dixie has made small visible progress save for a few interracial banquets to discuss discrimination in such cities as Atlanta. But in the North the sisterhood is honestly attempting to do right by the minority 10 per cent and to educate the other 90 per cent of its three million members.

Some residences are following the four Chicago YWs' lead in opening all rooms to all races. In one Missouri city the YW cafeteria is the only interracial dining room. In Oklahoma, Arkansas and Louisiana conferences are often interracial. Minnesota associations are fighting to keep restrictive covenants out of real estate deeds. In Seattle Y-teens formal dances are always interracial. From Pittsburgh to San Francisco the YW has 60 interracial camps, 43 of which accept Negroes but segregate them. There are still 13 for whites only, but even the lily-whites are feuding internally about living up to the C in YWCA.



Interracial library exhibit is posted by camp librarian Mildred Raynor, who worked in Red Cross Clubmobile with 92nd Infantry in Italy. Chicago public library lends books for summer, and contributions augment the collection.

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Costume parties, frequent, fast-moving and funny, bring forth spur-of-the-moment bedsheet gowns, pillow bustles. Here wide-eyed Dorothy Thomas, secretary to Chicago's Dr. U. G. Dailey, tries looking mysterious beneath a ballroom decoration.

INTERRACIAL CAMP TREND SPREADING

THE YWCA's Forest Beach isn't all sugar-coated fun. Aside from practicing interracialism, a bit of education too, goes hand in hand with living racial brotherhood. When word gets around that anthropologist-counselor Fleda Jones will discuss "Men," the ensuing bull session is crowded as a James Mason movie. It's no coincidence that the discussion of "Men" is gently nudged around to racial equality among "Men," along the lines of the *Races Of Mankind* booklet.

Once pretty much of a pioneer in the field, Forest Beach has its counterpart in a number of interracial adult camps that sprang up during the war, when gas shortages prohibited auto tours and city tensions had to unwind in some green and quiet country spaces.

But most interracial camps are run by religious groups, unions and co-ops. Privately-operated camps, even in states like New York, which prohibit discrimination in resort advertising lag far behind in the trend toward democratic camping.

Campers who want more than muscles and freckles to show for their vacations are drawn to the work-camps of the Quakers, Fellowship of Reconciliation, the Lisle Fellowship and the Fellowship of Southern Churchmen. Even their Southern camps are interracial. The campers find energy for frolicking even after building a co-op cannery as they did in Tyrrel, North Carolina, or an interracial recreation center in Phoebus, Virginia.

Many union members alternate classes on labor history with swimming and jitterbugging at centers like the CIO's at the University of Wisconsin campus, the State College in Pennsylvania, and the FDR Labor Institute on Lake Huron. For resort luxury there is the AFL International Ladies Garment Workers Union's Unity House.

Wisest and least costly way to camp is through a \$25 share in a co-op camping association. These have enabled co-op groups on the East and West coasts to rent grounds once used by private camps, which co-ops soon will purchase. As one of co-op movement's founding principles is racial equality, families of all colors are welcome to buy shares. Winter as well as summer sports privileges go to midwestern co-op campers who already own Wisconsin's Brule Park and Michigan's Circle Pine Camp, masterplanned by Frank Lloyd Wright.



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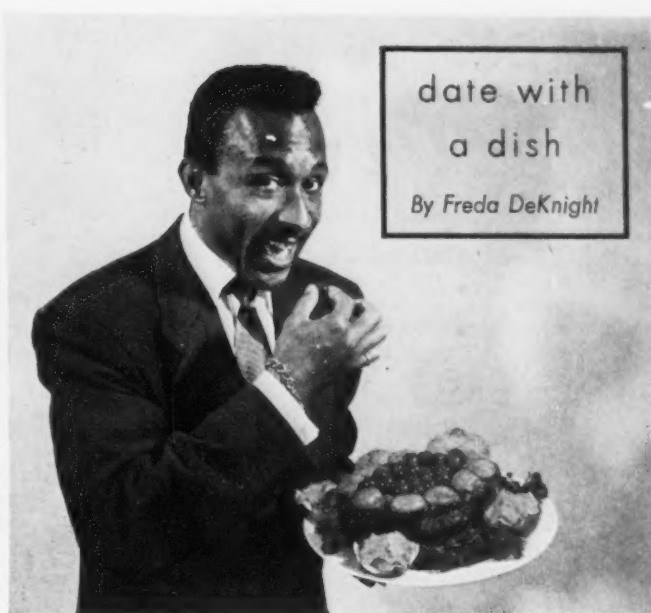
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Baked ham slices with apricots is favorite dish of pianist Rene DeKnight. Select two large slices of tenderized ham about 1½ inches thick. Spread with prepared mustard and peanut butter with slices on top of each other. Pour two cups of fruit juice, apricot, pineapple or orange, over ham. Place in oven and cook ½ hour. Pour 1 cup of sherry wine over ham. Bake another hour. Place apricot halves and cherries on top, pour on ½ cup honey and bake 20 minutes longer.

RHYTHM BOYS SING OF FAVORITE DISHES

HARMONY in music and food go hand in hand, the famed Delta Rhythm Boys have discovered. Longtime favorites of stage, screen and radio audiences, the popular singing combination is a hard-working and heavy-eating outfit. They insist they eat to stay healthy—and also, because they just love to eat. Their tastes run from greens to pheasant but all boast hearty appetites.

The five members of the unit are all married and each has a favorite dish they like to find at the dinner table when they're through warbling to folks all over the nation. Fanciest taste belongs to first tenor Carl Jones but he believes that restaurants are where to find the most elegant dishes, like his No. 1 yen—roast breast of guinea hen under glass. When he's home, however, with wife Doris and his 7-month-old baby boy, Carl, Jr., he'll settle for chili con carne.



On Joan Davis radio show, Delta Rhythm Boys learn new numbers for each weekly program. Here they go through a routine with Joan and Verna Felton, who plays Joan's cousin Cornelia. They are also featured on Amos 'N' Andy show.



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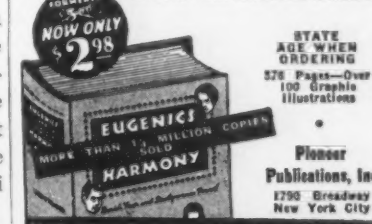
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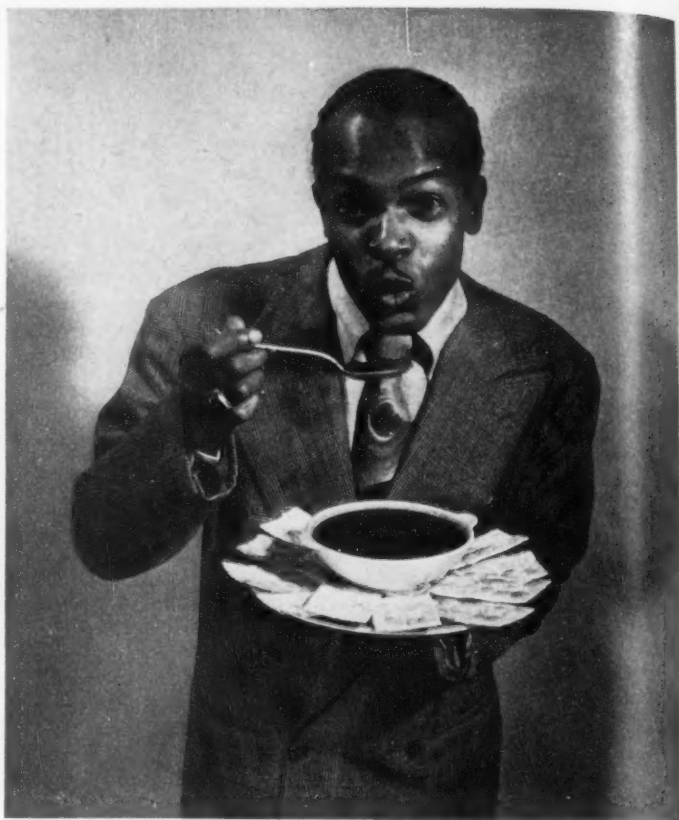
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Today



Chili con carne is tenor Carl Jones' No. 1 dish. Made from an old Mexican recipe, the dish calls for ¼ cup fat, 1 cup chopped onion, several pods garlic, 1 pepper, 1 bay leaf, 1 tsp. oregano, 1½ pounds chopped beef. After simmering these, add 1 medium can tomato sauce, 2 tbsp. chili powder, salt, pepper and paprika to taste. Simmer 1 hour and cool. Pour into pan, cover and place in ice box until ready to use. Small amounts may be heated as desired.



Calme is tops with bass Lee Gaines, who's married to singer Muriel Gaines. He likes it just plain out of the can, or sauted in butter with onions and celery. Then there's salmon salad loaf to which he's partial. And, of course, baked salmon and salmon croquettes are favorites. He prefers buttered rice and green onion tops to go along with it. But breakfast, dinner, lunch or midnight snack, it's just plain old salmon with no fuss as far as Gaines is concerned.



Steamed prune pudding gets the vote of tenor Trav Crawford as his favorite dessert. With ice cream sauce, it's a luscious treat. Melt $\frac{1}{4}$ cup butter, add 1 cup brown sugar, 2 unbeaten eggs, 1 tsp. salt, $\frac{1}{2}$ tsp. nutmeg and beat well. Add $1\frac{1}{2}$ cups mashed prunes, 2 cups flour, 1 tsp. soda, 1 tsp. baking powder, beat well and pour into a greased mold or coffee can. Cover tightly and let steam in hot water for $1\frac{1}{2}$ or 2 hours. Serve warm.



Lima beans belong right at the top spot in baritone Kelsey Pharr's food hit parade. Here's his recipe for making this delicious repast: Boil one pound of beans with $\frac{1}{2}$ pound of chopped bacon ends, 2 small onions, $\frac{1}{4}$ cup chopped celery, $\frac{1}{4}$ cup chopped green pepper, several pods of garlic, 2 bay leaves, salt, pepper, paprika and one can of tomato sauce. Boil slowly until done and add $\frac{1}{2}$ cup chopped parsley and 1 tbsp. of chili powder when served.

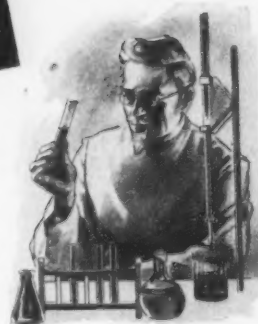
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THE CARROT OR THE CLUB

ONE of the best yarns in the little book *The Best Of Negro Humor* published by Negro Digest concerns a German, an Englishman, a Frenchman, a white American and a Negro who were once commissioned to write on the subject of the elephant.

The German spent ten years in research in the world's best libraries and in scientific experimentation and then produced a twenty-volume work entitled: "An Introduction to the Study of the Elephant." The Englishman bought the latest hunting equipment, went to Africa and after five years of hunting in the jungle produced a slick-paper, highly illustrated work: "How to Shoot the Elephant." The Frenchman spent one year in the Bibliotheque Nationale in Paris and wrote a spicy little work on "The Love Life of the Elephant." The American white man with high pressure technique organized four or five committees, made a flying trip to Africa, took a survey of the situation, and brought out in six months a pamphlet entitled: "Bigger and Better Elephants."

The Negro retired to his home and the next morning wrote a letter to the newspaper on the subject: "The Elephant and the Race Problem."

The Problem of 'The Problem'

IN MANY ways this rib-tickling tale demonstrates graphically the puzzling dilemma that has for many generations plagued Negroes in the white world and confused liberal whites who are on their best behavior in their contacts with Negroes.

Because of the thoroughness with which race and caste have injected themselves into American life with respect to Negroes, there has been no escape for colored citizens from the constant preoccupation with "the problem." It has been an all-encompassing cloud which has cast a pall over every facet of the Negro's life. No matter how he has sought to escape "the problem," it has caged him thoroughly and completely, allowing no escape. It has colored his thinking on every subject, injected itself into his family life and his job. Jim Crow has haunted him night and day, North and South.

Too often it has warped the Negro's personality and distorted his character. Little wonder that the Negro has constantly pondered "the problem" whether in connection with elephants or poll taxes.

For whites, too, "the problem" has been a problem. For as surely as the Negro has been moulded by the omnipresent U. S. caste system so has the white man. It has made a mockery of his democracy, try as he might to justify the Negro's status. And even those white progressives, who saw through the vagaries of racial prejudice and tried to become friendly with Negroes, have found the racial bugaboo there to disconcert them. Inevitably they become strained, ill-at-ease, paternalistic. Without fail their conversation turns to "the problem." In hushed tones, they intone about the inanities of a Jim Crow world but can't help that so-offensive sympathetic pat to Negro friends.

World Thinking

SOMEWHAT heartening for these lost souls of both races is a new trend at large in the cultural world today. It seems that many racial tags are falling by the wayside. More and more men are being accepted on their merits, not on their complexion. The number of whites who are learning to relax and act natural with Negroes is increasing. Perhaps the vice versa of that proposition is more important.

Growing is the number of outstanding Negroes who are learning to behave as normal Americans without allowing "the problem" to intrude on their every move. The longtime preaching from many sources about first class citizenship for Negroes is having its effects on colored Americans who are thinking in broadened terms of the U.S.A. and the world. In discussion circles like the little group with artist

Aaron Douglas on the opposite page, talk turns to any number of topics other than "the problem."

A happy omen of days to come is the increasing awareness by Negroes that there is much more in America today than "the problem." In reaching out to flex their intellectual power in the white world, an ambitious, alert pioneering band of creative Negroes is demonstrating their capacity for becoming well-rounded, unbiased, progressive-minded men of the highest calibre. Indicative of what is happening in this sphere are the thrilling success stories of up-and-coming Negroes in the arts, business, education, religion and science—men who are doing brilliant work that has nothing to do with "the problem."

Writers Break The Ice

THE MOST outstanding case of Negroes cutting in on what was once a white monopoly comes in literature where two colored authors have suddenly zoomed to the top brackets with successful books primarily about white characters. On the heels of his *Foxes Of Harrow*, which sold more than a million copies and is now being made into a movie by Hollywood, ex-war worker Frank Yerby has come up with another best seller in *The Vixens*, again a book about white Southerners with Negroes in minor roles. Hailed as one of the outstanding writing finds of the year, Chicagoan Willard Motley has won the plaudits of critics the country over for his novel *Knock On Any Door*, a story of white poverty and degradation in the slums.

These two writers forgot "the problem" of Negroes long enough to write about the problem of whites. Significantly their success probably did more to help win friends and influence white people on the side of a decent break for Negroes than would a breast-beating, agitational volume on the woes of colored folks. Logically enough to most whites, proof that the Negro is intelligent and can write with the best of white authors is much more effective propaganda for the Negro cause than any appeal seeking succor for the poor downtrodden Negro who could be great if only given a chance.

Similar trends are to be noted in other fields of endeavor: on Broadway Negroes have been cast in roles without regard to race (Canada Lee in *The Duchess of Malfi* and a half-dozen Negroes in *Beggar's Holiday*) simply because they were the best talent available for the parts; in more than 50 white colleges Negro teachers are educating students who pay no attention to their color but listen avidly to what they have to say; in dozens of unsung, little known businesses across the nation, Negroes are succeeding in winning white customers for their products because they have better products to sell than competitors, white or colored.

Two Ways of Fighting

THE REV. HOWARD THURMAN, Dean of the Chapel of Howard University, has set a splendid precedent in his refusal to accept lecture invitations that specify that he talk about Negroes or "the problem." Being a religious man, he asks and usually gets the privilege of talking about the church as would any white cleric.

Certainly every Negro is not in the coveted position of Dr. Thurman and cannot be as selective.

Unquestionably some Negro leaders will insist that "the problem" is very much still with us, that there is tremendous need for throwing every ounce of energy into the battle to attain racial democracy under the American flag through blunt, bold fighting tactics. Justifiable as their thesis is, there are still more ways than one to move a mule. You can use a club or carrot.

Certainly the club has its place on the lynchers and poll taxers but there are millions of Americans for whom the carrot is far more effective.



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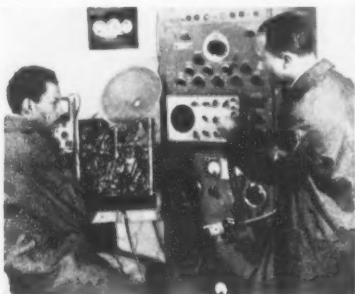
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Sworn in by Chief Bailiff Albert J. Horan, Helen Russell has served five years of a six-year term. She has been president of the Children's Welfare Bureau of Chicago's Fifth Ward for seven years, is a Democratic precinct captain.

LADY BAILIFF

Chicagoan holds unique job as court officer

BAILIFFS, along with sheriffs, are among the oldest known law officers in the world, dating back beyond the beginnings of English common law. While the office is old, something new in bailiffs has been added in Chicago's brown-eyed, single Helen Russell, who claims she is the first Negro woman bailiff in the country.

Although her \$3,000-a-year job is primarily a political reward, the Massachusetts-born court officer has made it more than that with her big heart and kindly ear. Working exclusively in the Chicago woman's court with a piece of paper (a mittimus, a writ meaning we send the prisoner) but with no gun, Miss Russell has seen scores of prisoners committed to Bridewell Jail. Only one, a clever narcotics addict, has escaped. She placed a small wad of paper in the lock shaft of the gate to the bull pen. When Bailiff Russell went to the front of the court, the prisoner walked off but was recaptured two days later.

Racial friction worries Miss Russell little although at times white prisoners have been known to resent a Negro bailiff. Many times prisoners tell her their troubles when they will not tell the judge. One was released when she weepingly told Miss Russell that she did not want her small son hurt by her having a jail record. Miss Russell's pleas to the jailer were not unheard.

Born in culture-bound, staid Cambridge, Miss Russell wanted to be a social worker when she grew up. Her mother operated an employment agency to supplement her father's earnings as an elevator operator. After graduating from high school, the bailiff-to-be attended exclusive Radcliffe College for Women two years but left to come to Chicago where her family moved to open a restaurant.

Becoming active in ward politics, Miss Russell served two years as a senior clerk in the county treasurer's office before getting her bailiff appointment. Her term ends in 1948. Whether she is reappointed depends on how the political winds blow. Democratic victory at the polls means she keeps her job.

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With prisoner before the bar, Helen Russell serves as sort of a guard during trial. She brings women prisoners from detention headquarters to bull pen behind women's court and then takes them before judge.



No pictures, insists this white girl prisoner. Once every five months Miss Russell rides the wagon to jail with a load of women prisoners. She is one of seven women bailiffs who serve in Chicago women's court.



Consultation with judge is one of Miss Russell's jobs in many cases. Here she goes over the conduct of a prisoner with Judge Frank E. Donaghue in his chambers before he makes a decision in a case.

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Delivering prisoners to Bridewell ends a hectic day for Helen Russell, here with fellow bailiff Estelle Philippski.



At home, Miss Russell prepares supper for herself and her sister, Mrs. Geraldine Henry.



Relaxation after day's work usually consists of reading or crocheting garments for her doll collection.

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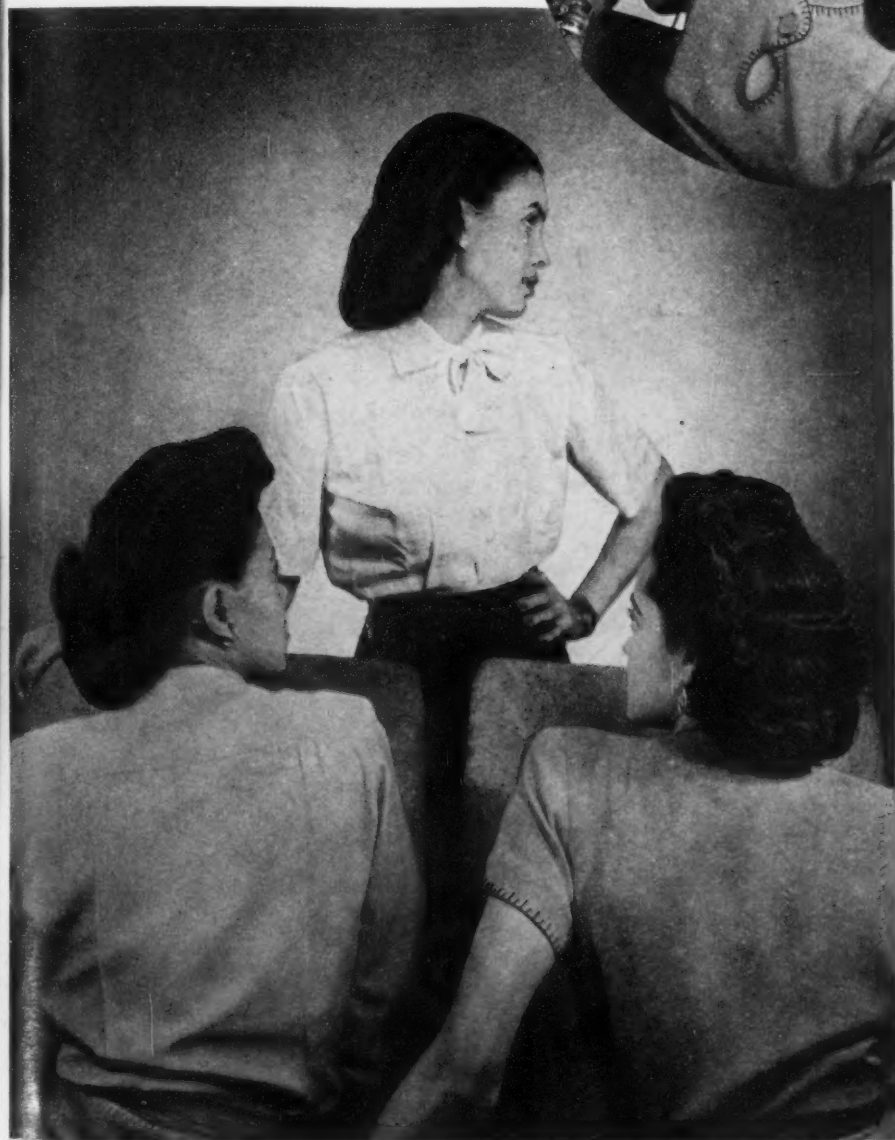
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